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Themes from Gilles Carle/ Winnipeg Symposium
Censorship or classification in Nova Scotia
Experimental shorts/ Sidney Furie Then and Now

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REVERB

Laughter and Agony

There are errors in Ken Zeilig's fascinating history of "Kino", Harry Gulkin's tenacious production company that finally broke through with **Lies.** The ones I know about concern Jiri Weiss and Mort Forer's *The Humback,* one of Kino's early projects.

There was "laughter, agony and time-wasting" all right... but mostly agony for Forer, who did, as Zeilig says, end up in hospital. But it is not true that he made "an abortive attempt to complete the screenplay with Eric Till" and then abandoned the project altogether.

In fact, while Forer was recuperating, Weiss completed the screenplay and after Weiss left, Harry Gulkin brought the screenplay to Eric Till to ask if he would direct it. Till read it and the book, realized that the author had had very little to do with the screenplay, and asked to meet Mort Forer. Gulkin, soon afterward, dropped out of *The Humback* and into **Lies.**

Forer, with Till's encouragement and inspiration wrote an entirely new screenplay. There was no "abortion". In fact, the screenplay is titled *A Time to be Born.* And it is now in circulation by Eric Till's company, Coquihala Films.

Mort Forer

Voodoo Jinxed

I was very amused to see that a film I helped to make, ... **Voodoo,** was mentioned in "Rough Cuts" in no. 23, as a film that made the preselection committee for the Canadian Film Awards laugh.

The joke is even better for those who know that ...**Voodoo** has won four international awards out of six international festivals entered – but hasn't even been screened in either of the two Canadian festivals entered. The four awards are: First Prize in the International Museum of Erotic Art's, "Celebration of Human Sexuality Film Festival" (San Francisco 1974), Third place Short Subject in the Long Island International Film Festival (1974), One of Movie Maker Magazine's Ten Best Amateur Films of 1975 (England 1975), and (hold your hats), Gold Medal Special Jury Award in the Virgin Islands Film Festival (formerly the Atlanta Film Festival) (1975).

This last can be checked in *American Cinematographer* January 1976, p. 86.

We also received a Canada Council grant for post production expenses.

I'd like to know if I could get a couple of copies of no. 23, since it's always nice to see our film mentioned in print. Where do I send money, and how much? I don't subscribe, so I also enclose a stamp to help you reply.

Andrew Jaremko

Extensive Sword Fighting

Just two small things that I noticed in your latest issue (No. 24).

We (New Cinema Enterprises Corp. Ltd.) distribute the film **Da Da Da** for Canada, not the Canadian Filmmakers Distribution Centre as you mentioned.

Secondly, you missed perhaps the best of the British Columbia Classification Director's warnings: Warning: Extensive Sword Fighting **(The Three Musketeers).**

Keep up the very good work you are doing.

Linda Beath

Unenlightened Ontario

I am very interested in your current series of articles on censorship in Canada. I am opposed to censorship, but I suppose that some form of classification is necessary.

I am looking forward to your assessment of the situation here in Ontario. I was under the impression that we were in one of the more enlightened provinces, but the BC and Manitoba systems seem much better.

Is it just paranoia or have you noticed as well that the Ontario censors are more rigid on Canadian films? Where an American film is classified as "Adult", a Canadian film with the same amount of nudity and profanity is classified as "Restricted". European films are almost routinely "Restricted". Films which were controversial ten years ago now seem quite tame by comparison, but the Board does not have time to reclassify them.

Let's hope that the Nova Scotia/ "Last Tango" decision will have ramifications across the country, maybe resulting in a national classification board.

J.R. Ballinger

We Stand Corrected

A small point, maybe, but in the prefatory notes to your article on censorship in your issue no. 24 you say that "a painter can display his works, a dancer can dance just about anywhere. Literature is published and distributed without government control..."

That's a nice thought, but off base. There are far too many examples of censorship in the other arts: the recent case of Mark Prent and the Isaacs Gallery and 'disgusting objects' spring immediately to mind .and, at this moment, the sex instruction book for kids 'Show Me' cannot be sold in my bookstore. And the Royal Ontario Museum and Curry's Art Store recently removed Art Magazine from their shelves.

I'd hate to think what would happen to me if I had a show in the Poor Alex in which the dancers danced nude – I got away with it some years ago but in theatre I think things are tighter than ever.

The whole thing is a farce. I saw "The Prime of Miss Jean Brodie" in a theatre and the nude scene was cut all but out. Not too much later I saw it on Hamilton's Channel 11 with the nude scene in and my kids watching too.

I'm ambivalent about censorship of violence but censorship of sex in any art form is absolutely bloody ridiculous.

John Sime

Erratum

Doug Fetherling (**The Insurance Man from Ingersoll,** issue no. 25) is really not a Dcuglas and has not yet written for *Maclean's.*

The Go-Between

It seems that the only way filmmakers can expect to receive professional and efficient replies from the National Film Board is by entering correspondance into the public forum.

I am therefore attaching a copy of a letter I recently mailed to Mr. Roman Kroiter.

Mr. Roman Kroiter,
The National Film Board
Dear Mr. Kroiter:

On March 11, 1976, I would like to invite you to share with me an "Anniversary Cake".

This date will mark the eighth month anniversary of your department's having "sat on my script" without any written or verbal communication. I know that it arrived because I delivered it by hand, myself. I know that it is still "on the desk" because I telephoned several months ago and it was "spotted".

My little 'baby' is entitled *Why Not?* Ironic isn't it? Why not, indeed? Has no one been able to budget fifteen minutes of their valuable time in the last seven-and-one-half months to read my six-page, double-spaced treatment and make a decision on the obvious first question: IS IT CRAP? or IS IT NOT CRAP? The next series of questions, to my organized way of thinking, ought to read like this: TO BE? or NOT TO BE?

If the treatment *IS CRAP!* and *NOT TO BE!* I think it is high time you informed me.

Anyway, these are just a few of the interesting questions we may ponder and discuss at the upcoming celebration.

Philip Desjardins

P.S. Send me back my film treatment and I'll send you the cake. Vanilla? or Chocolate?

Rouveroy Fan Club

Dear Mr. Rouveroy:

I am a new reader of **Cinema Canada,** and as such felt compelled to tell you how much I enjoy your column.

Two years ago, a partner and myself started a film production company called "Creative Services" here in London, Ontario. Lately your magazine has been the main source of news from the "outside".

Naturally we are pleased with ourselves when we see you voicing the same criticisms we have of the various films produced in Canada.

We appreciate your frank and forthright style and certainly would like to see you print more technical tips.

We are in Toronto from time to time and thought it would be nice to take you to lunch when convenient. By the same token whenever you are in London, look us up. If lunch sounds good let us know how to find you and we'll. do it. Many thanks once again.

Mark McCurdy

Theory Vague, Letter Vague

In pursuit of a theory vague to me at the moment and vaguer to everyone else I'm looking into the screenplay during its battering course toward the photoplay. I should appreciate from your readers, in addition to any kind thoughts they may wish to ratiocinate, any memoirs, documents, early versions of screenplays, they might let me see, or at least direct me to. Leads to published screenplays of Canadian English language films would also be much appreciated.

Norman Klenman

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FILM NEWS

Major Developments

THE CANADA COUNCIL has recently appointed a new Film Officer, Francoyse Picard, and is currently engaged in budgeting for a new fiscal year beginning April first. It has indicated changes in the Film and Video section of the Visual Arts Branch. All of which may lead one to expect a new film policy, and such a policy is in the works. Details will be announced in March; the general tendency is to finally determine jurisdiction in applying for film funding aid between the Film division, the Explorations program, and the Canadian Film Development Corporation. Who you go to will depend on past film efforts, if any, and what kind of film you'll be making. As well, more emphasis may be placed on film as business by the Council, which, in the past, has left the commercial side of filmmaking up to other bodies and concerned itself only with art. The Council last year dispersed $1.4 million in film, video, and photography, out of $21.9 million to the Arts. Now under 'severe restraint', as they too mildly put it, increases in budgets on the next three years will only match inflation, at ten per cent.

Another Council area being re-examined is the funding of film co-ops, with a stated but as yet unofficial desire to limit funding to co-ops that produce films. Mainly affected would be the Toronto Co-op, which supplies services but does not produce. The new Council attitude stimulated the formation of an association of co-ops on a national level; see the report on the Winnipeg Film Symposium in this issue for more details.

COMBINES ACTION. An important legal battle may take place shortly. Six private citizens have accused Famous Players and Odeon Theatres as well as eight American-based distributors of monopolistic practices (see Organizational news: CCFM for all the details). The government will assume all costs, it's true, and it'll be an expensive battle: even now the distributors' association has hired an additional four lobbyists, and the lawyers will converge in droves if it goes to court. But it's a big 'if'. The Combines Investigation Branch of the Department of Consumer and Corporate Affairs must first determine to what extent they'll investigate. Then, if they decide to launch a full-scale investigation, seizing books and so on, it can take a year just to determine if they do or do not have a case to take to court. They may decide not to prosecute.

Time will tell, as they say.

The Combines law seems to be one of the few areas in the country where the citizen has any strength against the resources of what is clearly becoming the new Enemy: government fumbling, ineptitude, bureaucracy, and obsession with maintaining at least a status quo in its control over our lives. A vendetta second only to the Morgantaler horror is continuing in Nova Scotia, where a small victory has been won by journalist Gerald McNeil in his battle to be able to see the movies that he wants to see. On February 4 The Nova Scotia Supreme Court ruled that the provincial government lacks the authority to censor moviegoing. Only the Federal Government, under the Criminal Code Obscenity regulations, can impose censorship. The Court based its conclusions on the concept of fundamental freedom (see "Beyond Censorship" in this issue.)

The McNeil case may turn out to be a Pyrrhic victory for individual freedom. Up to now, those provinces having censor boards have seen an historically cosy relationship between the Boards and the distributors: each knows what the other one will allow, and therefore a distributor can almost pre-cut a movie to Board specifications. It's the land of the timid. If only the Criminal Code is the arbitrator of censorship, it means that a movie is shown and a citizen lays a complaint to police, who then determine if charges are to be laid. The movie can be seized and withheld from public exhibition until the outcome of the trial. So distributors can have the option of avoiding any possible hassles by simply shelving the film. And the police, not your most culturally enlightened group anyway, will, in every hamlet and town, be the ones to decide what may be too dirty or violent. Which will cause distributors further distress, because now they pretty well know throughout a province what to expect.

THE NATIONAL FILM BOARD has announced several new appointments, and some re-assignments. Roma Franko, a professor at the University of Saskatchewan and an NFB Board member, has been appointed Vice-Chairman. Colin Low has been made head of all regional production. The Toronto Regional Production Centre, to be put into operation this Spring, now has leaders. Don Hopkins, long-time producer in the film-strip and educational division in Montreal, will be Executive Producer, and Beryl Fox, noted filmmaker, will be Regional Program Producer. Speaking of the regions, with the exception of the Winnipeg centre, it seems that the others have virtually run out of money, so until the new fiscal year in April, projects are sitting unfinished and employees are sitting drinking coffee.

CBC. Which brings me, in our continuing saga of Incredulity, into the matter of CBC budget cutbacks. As more information becomes available about the CBC's financial commitment to Mayor Drapeau's sweat marathon this summer, the recent cutbacks in programming and general financial stupidity should be cause for even greater consternation. Parliament has cut the CBC's budget by $15 million; most of the cuts will be accomplished by postponing hardware buildup, but over two million comes out of programming (never bureaucracy, though). Drama loses $700,000 from its already impoverished allocation. That's fifteen hours of programming over a season. In the U.S., that's enough money for about four hours on one network on one night; that's the competition the CBC faces with cable proliferation. That's no money for promotion, despite valiant efforts by CBC Drama Promotion and the creative personnel involved in the shows to publicise their efforts. That's no money for co-productions (incidentally, the CBC refused the chance to co-produce and thereby secure TV rights to Bergman's **Magic Flute**). That's no money for quality imports to train an audience. That's cutbacks that will affect John Hirsch's greatest contribution thus far, training new talent to fill a decade-long void, and keeping them working to improve their crafts.

Ah, but the Olympics will be covered. There are two parts to TV and film coverage: Canada's domestic needs, and foreign needs. ORTO is the operating word to cover the sale of basic coverage and leasing of facilities to other countries, the full details of which present a picture of blanket coverage in the extreme. Twenty mobile units will be used; sixteen will be taken from across the country and four new ones, at a cost of about $1.3 million, will be acquired. During July and August you'll be able to see 150 hours of heavy breathing. To achieve this, crews and people are being pulled from across the country; in Toronto, one film crew will stay with news and one for the rest. And vacations will be postponed until September, so another dry month will occur. All divisions are rushing to complete enough programming before the onslaught.

And to bring you this epic, Parliament has given the CBC $25,000,000.

Festivals

The usual feverish festival activity is not in evidence in foreign parts during the deep winter, but the films haven't been sitting around either; late January in Ottawa thirty-nine features were screened for Cannes preselection. That's when a select group gathers and screens submitted features to be chosen by Cannes officials as Canada's official entries. Six are set aside for the nod, and what usually follows is that Cannes' head Maurice Bessy and his entourage arrive in Ottawa shortly thereafter, disregard the pre-selection committee's work, and take what they themselves like. And their taste runs to French-Canadian, preferably Gilles Carle's work... To be noted among this year's submissions for pre-selection is **Running Time,** which is Mort Ranson's long-in-the-

final-stages film whose working title was **Conflict Comedy.**

And it's Oscar Time. **Les Ordres** is Canada's official submission for the Best Foreign Film category; five features will be chosen as finalists out of twenty-two submissions. Two of the ten films in the two documentary categories are Canadian: **Whistling Smith,** by Barrie Howells and Michael Scott for the NFB, and **The Man Who Skied Down Everest,** Budge Crawley's recent feature release.

Recent Canadian showings at foreign fests include eight Joyce Weiland films at the New Orleans Women's Film Festival; David Acomba's CBC hour **Three Women,** featuring Sylvia Tyson, Maureen Forrester, and Pauline Julien, at the International TV Awards; **The Apprenticeship of Duddy Kravitz** at the Brussels International Film Festival, a marketplace, in January; and Rory MacLean's **The Photographic Arts Centre,** a one minute short promo for Ryerson Polytechnical Institute in Toronto where MacLean is a student, which won a Silver Medal at the Festival International du Film Amateur at Cannes...

Coming up in Fest events are the Travel Film Awards, with a mid-March deadline for entries. Prizes will be given at the Travel Industry Association of Canada convention in Quebec City May 16-19. Entries may be TV or film with any sponsor or producer in 16 or 35mm, as long as the film encourages travel in or to Canada. Write Suite 1016, 130 Albert Street, Ottawa K1P 5G4. The Second International Festival of Women's Films, to be held in New York September 13-26, is looking for entries by mid-March. Films can be either 16 or 35mm, and cannot be industrial sponsored or advertising or publicity. Write 36 West 62nd St., New York 10023.

Looking a little farther down the road, N.A. Taylor has been chosen as the Chairman of the 1976 Canadian Film Awards, which, by the way, almost insures the Fest's return to Toronto after this year's gala at nearby Niagara-on-the-Lake...

Filmpeople Random Notes

Kids in Manitoba who want to see **One Flew over the Cuckoo's Nest** must present a letter from their parents to the theatre manager, says the Classification Board. Of course, the book is on countless high school reading courses.

THE LAW'S ARM: Budge Crawley is taking Universal Pictures to court. Seems the huge American company, which picked up Crawley's **Janis** sales outside Canada, neglected to sell it, and gave exhibs its own pics such as **Eiger Sanction** instead, or simply didn't push **Janis** at all. A Florida exhib requested the picture and got **Eiger** instead, and although **Janis** made lots of money where it played, it hardly played anywhere. If Crawley wins, it'll set a strong precedent, giving independent producers a needed lift... In Canadian courts, the CRTC is again embattled, this time in B.C. A court there says anyone can apply for a cable TV license if one is coming up for renewal; past CRTC procedure has been to consider only the renewal, not new entries. The CRTC will appeal the ruling because of projected 'Administrative chaos' if everyone comes banging at the door.

DISTRIBUTION: The CFDC has hired Ken Rosenberg to assist Armand Cournoyer in distribution efforts by the government funding arm, and he has a budget of $600,000 annually to help promote and distribute Canadian features... Astral Films are the new reps for Freemantle TV in Canada, and heading up the joint effort will be former Freemantle head Vern Ferber... Bryanston Distributors of New York, now repped by Astral in Canada, are looking around here and in the United Kingdom for stronger affiliations. It's mainly to take advantage of co-production deals. So far in Canada they've talked to Cinepix.

THE NFB Studio D, under executive producer Kathleen Shannon, commonly called the Women's Unit, is looking for scripts by women. Dramatic fiction, five to fifteen minutes long, will be considered, and if chosen, the writer will be paid the scale rate of $600 and be able to work with directors. Send your efforts to NFB Studio D, P-43, P.O. Box 6100, Montreal H3C 3H5.

ACTRA The Association of Canadian Radio and Television Artists recently followed board of directors' elections by choosing the new two-year-term executive. The Board met in Toronto in late January to select these National Officers and Executive. President is Toronto's Donald R. Parrish, who was re-elected. William Fulton of the Maritimes was re-elected First Vice-President. Victor Knight of Montreal was re-elected Second Vice-President. Re-elected Treasurer was Lorraine Thomson of Toronto, Executive members chosen were Roy Brinson of B.C., Jack Goth of Calgary, and Bernard Cowan of Toronto. The Writers' Council includes Jack Gray (Chairman), Grace Butt, Len Peterson, David Watmough, Robert Gardiner. The Awards Committee includes Pierre Berton, Richard Davidson and Lorraine Thomson.

CANADA COUNCIL grants to filmmakers – up to $6000 plus a travel allowance – were awarded to Karey Asselstine of Winnipeg, Serge Beauchemin of Piopolis, Quebec, Bruce Emilson of Toronto, Vincent Grenier of Quebec, and Anne Pritchard of Montreal.

At the C.S.C. February meeting in Toronto the guest speaker was Professor W. Edward Carswell of the University of Toronto, and his topic was color, an area in which he's long been an expert... Ted Kotcheff will make **Dick and Jane** for corelease by Columbia Pictures. It's a 1930s comedy about a middle class couple who become robbers in order to finance keeping up appearances. The final budget is interesting: it's $4,250,000, or three-and-a-half times what Kotcheff had for **Duddy Kravitz.** Or is it? It seems that after above the line and studio costs are deducted, Kotcheff has only $1.3 million for actual production, not much more than **Duddy's** total budget. And he's got a shorter shooting schedule... Don't forget to watch **Home Movies** on the CBC at 8:30 March 17.

Stephen Chesley

ONTARIO

The assault against anything as frivolous as 'culture' continues in Canada's progressive province, as the government removes one foot from its mouth only to place the other one securely in. The Ontario Economic Council, a group of men with the collective vision of a mole, stated in a report that culture is a matter of economics, a luxury for rich and heavily populated countries but not something Canada can afford – and, if you can believe they really said it – especially when American culture is so readily available.

In retort, I'll just quote the usually yellowed journalism of the *Toronto Star* which said, in a rare enlightened moment, "The council simply overlooks the fundamental point that culture is basic to a nation, and that without a distinct cultural identity a nation has little if anything to hold it together. Canadian national unity and a distinct Canadian culture go hand in hand."

Pursuing the economic theme, the government, as I stated before, has ordered The Ontario Arts Council to a five percent budget increase in each year over the next three years. With our present inflation rate, that means that in three years they'll have about 12 per cent less than they do now to work with. And no new programs can be initiated. The arts community has begun to speak up, and a combined letter from Toronto Arts Productions, the Royal Ontario Museum, and the Art Gallery of Ontario, points out that if these institutions are to adhere to Federal guidelines and pay an eight per cent increase, the five per cent budget increases from OAC will oblige them to cut back activities, thus creating unemployment, and depriving people in general, too. A letter to Premier Davis from Arts Council officials protesting the limitation points out, among other things, that the allocation to the Toronto Symphony alone returns 120% to government coffers, because of taxes and such.

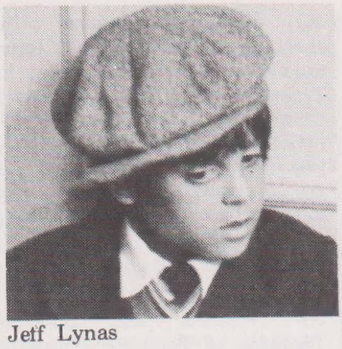
In another corner we see, through the mists, the brilliant work of the Ontario Royal Commission on Violence in the Media. This group is bustling about the province listening to views

from the public in a series of hearings. But the hearings begin with a film – very well done, as usual, by Insight Productions – that blatantly advocates everything from censorship to the concluding fact that of course violence in the media affects society adversely. One could ask, if they've already made up their minds, why have a commission? The answer is easy: a cheap political ploy during the recent election, and another way to waste a million dollars.

But what's a million dollars to a province with an annual budget of several billions? Let's look at the total largess of the Arts Council: about six and a half million per year, and they've been limited to only five per cent increase. In another corner, too, we have the chaos of Wintario, the provincial lottery. It's been a windfall for the government: $29 million profit since last May. The money was earmarked for culture and recreation, and is to be dispersed throughout the province to improve those areas. But so far only $7.5 million has been given out, and barely any of it to professional groups. One theatre group out of forty in Toronto has received money: the Arts Council has been cut back; the deputy minister in charge has been replaced; and official communication from the ministry to applicant groups is insulting. And any request involving the arts is processed through Wintario and then the Arts Council, thus increasing the paper work of OAC's already overburdened personnel.

Production

It's that time of year again, when features are being finished up or planned rather than being shot, and so we find Don Shebib signing Hagood Hardy to do the theme and sound track for **Second Wind** and mixing final tracks, and Murry McLaughlan filling the same role for Don Owen's **Partners.** On the planning front, David Cronenberg is working on *Mosquito,* a script he completed some time ago and which Cinepix is very interested in, and Beryl Fox and Annette Cohen have obtained the rights to Margaret Atwood's *Surfacing.* Latter was in American hands until the option expired recently, and Fox and Cohen picked it up. There was much furor, mostly on Atwood's part,



Jeff Lynas

that American's had grabbed the rights the first time; she complained that Canadians didn't care and wouldn't put up enough money.

Moreland-Latchford Mini-Movies, a series of fifteen four-minute films for educational use, are ready for purchase or rental. Each film covers a special theme for primary and junior students, and the purpose of the series is to encourage children to take a second look at some every day happenings around them. They come complete with curriculum guides. Series won a Silver Medal at the International Film and TV Festival... Media Lab is working on a half-hour called **The Child as Actor,** with Jeff Lynas of **Breaking Point and Lies My Father Told Me.** And they've sold **Wilderness Nomads** to Imperial Oil who will back a 35 mm blow-up for theatrical release.

TV concentrates mainly on tape production in these dark days, and at the CBS a new half-hour series is being made in the comedy vein by the Variety department. *The Frankie Howard Show* stars the British comedian as an immigrant confronting the rigours of new life in Canada: Like sending a letter back home, I hope... On OECA is *The Resources Game,* a ten part series begun February 8 on energy problems. Each twenty-minute show pits two contestants of opposing views against each other... On film at the CBC is another series of *Sidestreet* shows. The concept has been revamped under producer Brian Walker to allow more participation by new leads Donnelly Rhodes and Jonathan Welsh in the action. Episodes have been directed by Peter Carter, Paul Lynch and Don Haldane.

Stephen Chesley

QUEBEC

STATISTICS. Figures on the films released for the first time in Montreal are available for the year 1975 in *Inter,* Vol. X, no. 1, the bulletin of the Office des Communications Sociales.

Of the 589 films released, 212 or 36% come from the U.S.A. The other films come from (in decreasing order of importance) France (18.9%), Italy (10%), England (7.8%) and Canada (4.9%). Other countries represent 22.4% of the total.

The OCS, which is sponsored by the Catholic church and which awards moral and aesthetic points to films, has co-related the distribution company with the country of origin of a given film and its artistic merit. Cinepix leads the others with the greatest number of worthless pictures: 36 to Art-Film's 20. No cause and effect relation should be drawn from the fact that Cinepix also distributed the greatest number of Canadian films: 7 to Mutuel's 3. It should be said that Cinepix simply distributes the most films: 89 in 1975, compared to France Film's 56, Astral's 48 and Mutuels' 39. To find an American major, one must drop to seventh place in the list: United Artists with 23 films in circulation in 1975.

Another table compares the quality of films in relation to their country of origin. Canada maintains a high standard: 3-very good, 11-good, 11-average, 3-mediocre and 1-worthless. Of the 29 Canadian films shown, 23 were produced in Quebec, 4 in English. And although the U.S.A. leads the pack in quality films (3-remarkables and 9-very goods), it swamps us in trash (33-mediocre and 85-worthless). Lastly, there is a table which traces the increase or decrease of the quantity of films coming from a given country over the last 15 years.

LABOR RELATIONS. Trouble is brewing in Quebec. The technicians' union, Le Syndicat National du Cinéma, sent out its new regulations, to be effective on April 1, early in February. The response from the producers was swift and unequivocal: some forty companies sent word to the SNC that they would not respect the new regulations come April.

The situation is at a standstill. In the past, the SNC had negociated with the Association des producteurs de films du Québec but the negociations were not fruitful and were terminated by the APFQ without a settlement. It was then up to each company to negociate individually with the union.

The producers do not object to the salary demands in the proposed Collective Agreement. The bone of contention seems to be the role of the technicians and what is perceived as the usurpation of the responsabilities of the producer by the crew. At this writing, no major feature production is slated for filming after April 1.

CINEVISION. Important changes were made on Feb. 3 concerning Cinevision Ltd. of Montreal. Once the most important equipment rental house in Montreal, it has given up this activity and has as its sole asset a 50% interest in Eli Landau's American Film Theater.

Mel Hoppenheim

The rental activities of the company were put up for public tender by the accounting firm Clarkson and Gordon. Mel Hoppenheim, once president of Cinevision, acquired sole ownership of the rental division. This Quebec based company is now called Panavision (Canada) Ltée Ltd. Although Panavision has leased its name there is no internal involvement or investment in the new company. Pana

vision (Canada) continues to ha' offices in Toronto and Vancouver.

TRIPS. Gilles Carle, Carole Laure and Serge Losique are in Mexico from Feb. 26 to March 4 for a retrospective of Carle's films. Losique, director of the Conservatory of Cinematographic Art at Concordia University (the old Sir George Williams University), has organized the program.

Arthur Lamothe, director, is in France from Feb. 12 to March 12 showing the six films he has just finished with and about the Indians in Quebec's North-East. Louis Marcorelles, critic in *Le Monde,* has written an important article on Lamothe. The trip was organized by the French Union of Lay Educational Associations and received a grant of $4,211 from the Ministry of Communication under the aegis of the general direction of cinema.

Distribution

NFB. The second feature by Marcel Carrière, **Ti-Mine, Bernie pis la gang** was supposed to be released in late March by Films Prospec Inc., a new independent distribution company. Unable to find theater space for the film, the release is postponed until April or September. In September, another NFB feature **J.A. Martin photographe** by Jean Beaudin should be ready for release.

MUTUEL. Denis Héroux's multi-national film **Né pour l'enfer (Born for Hell)** will be released by Les Films Mutuels in four theaters in Montreal as well as in St. Jean, St. Jérôme and Joliette on March 12. Ambassador, who has distribution rights for the English version of the film, will open in two Montreal theaters on the same evening. The film was shot in Germany and Ireland and was inspired by the murder of eight nurses in Chicago by a killer who had "born for hell" tatooed on his arm... On March 26, Mutuel will release **Chanson pour Julie,** a low-budget film by Jacques Vallée, produced by Les Productions Pierre Lamy with the help of the CFDC. Jean-Pierre Ferland, one of Quebec's most important singers and song writers, plays the lead and had a hand in the scenario.

CINEPIX has a few CFDC low-budget films in the wings. **The Supreme Kid** by Peter Bryant should be released sometime this spring. As for Leonard Yakir's **The Mourning Suit,** the promotional material is being written but the release date isn't yet final.

Connie Tadros

Comraderie (sic) and Canadian Content

A "sister" periodical has just published its Sept.-Oct. 1974 issue. This periodical belongs to a distinguished Montrealer and receives some grants from provincial and federal agencies; but in content, heart and mind, the magazine turns desperately toward Hollywood. It's not surprising then that the information on Canadian films in this last issue totalled eight inches ... no doubt an effort to accommodate Mr. Faulkner's quota on Canadian content and to appease the Canadian nationalists!

Better yet, this "sister" publication managed to more than double its Canadian content by launching an attack on **Cinema Canada.** It seems we lack "comraderie" (sic) and are soon to be responsible for the absence of Canadian content in the "sister" publication. Needless to say, someone has an uneasy conscience.

Interested readers can write to **Cinema Canada** for copies of the attack and of our response (Cinema Canada, Box 398, Outremont Station, Montreal).

THE PRAIRIES

If you have ever sat on a jury picked to judge the level of craft in Canadian film, then you will know that the areas of least competence – and perhaps concern – are sound, script and music. Until the country's professional writers and composers turn their hand to film there is little that can be done to save us from the ungrammatical, the prosaic, and the ubiquitous guitar. But there are some things that can be done about the quality of the soundwork in film. The first is to make people realize that sound is as much a part of a film as image is; the second is to give aspiring soundpersons the theoretical and practical knowledge they need in order to be able to provide an editor with good sound.

AMPIA is attempting to do both of these things by organizing a sound seminar which will be held at the Northern Alberta Institute of Technology in Edmonton on March 13 and 14, 1976. The principal speaker will be Patrick Spence-Thomas, who runs his own sound studio in Toronto, and he will be helped by Art Hamer of Cine Audio Ltd. and Don Paches, a freelance soundman. Mr. Spence-Thomas' expenses are being paid by a grant from the Film Development Office of the Alberta Government, for which we may thank Mr. Ross.

The seminar will cover such topics as the thoery of sound, synchronization and recording techniques; and it will include practical demonstrations of the techniques and the equipment that have been discussed. If this seminar is as successful as the lighting seminar that was organized by AMPIA last year, then we can confidently expect an improvement in the quality of the sound that editors in the province will have to deal with.

In addition to the sound seminar there are two other important items of news to report. The first is that Cine Audio Ltd. is now equipped to process Eastman Color Negative (ECN 11) and Eastman Positive 11 (7383), which makes the Alberta based laboratory competitive with the laboratories in Toronto and Vancouver. The second item is that Fil Fraser of Fraser Films Ltd. has fixed March 14 as the commencement date for the shooting of **Why Shoot the Teacher?** This feature is the first in a series of features that Mr. Fraser intends to produce with the help of the CTV Television Network: the series will include a film based upon Maria Campbell's book *Halfbreed* and one from an as yet untitled script by W.O. Mitchell.

Why Shoot the Teacher? is a film taken from Max Braithwaite's novel of the same name. The script for the film was written by the playwright James De Felice who, in addition to his work as a dramatist, has written a book on Carol Reed's film **Odd Man Out.** The director is Canadian Silvio Narizzano, whose titles include **Georgy Girl, Blue** and **Loot.** The first lead actor is Bud Cort, who played in **Harold and Maude** and **Brewster McCleod;** the second lead is yet to be decided. Except for the first and second leads the casting will be done in Alberta and all the backup technical crew will be from the Alberta Industry.

Fil Fraser

Fil Fraser and Larry Herzog of CTV are the producers of the film; the associate producer is Ted Kotcheff; the production manager is Les Kimber. The project is receiving its financial support from, among others, CTV, who have the television rights to the film, and Famous Players Theatres. It is both Mr. Fraser's and Mr. Herzog's goal to prove that Alberta can support a viable feature film industry. One cannot but believe that **Why Shoot the Teacher?** is one of the most important steps in the proof that has been taken to date.

Peter Haynes

ORGANIZATIONS

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

Combines Investigation

An application for an inquiry into the market practices of the foreign controlled theatrical film distribution and exhibition system in Canada was filed today with the Combines Investigation Branch of the Department of Consumer and Corporate Affairs in Ottawa.

The applicants (nine individuals, not the CCFM itself) are Author *(Hollywood's Canada)* and television personality Pierre Berton, Quebec film director **(Les Ordres)** Michel Brault who shared "Best Director" Award at the 1975 Cannes Film Festival with Costa-Gavras, Film producer **(Dreamland: A History of Early Canadian Movies)** Kirwan Cox, Film critic *(Marshall Delaney at the Movies)* and *Saturday Night* editor Robert Fulford, Council of Canadian Filmmakers Chairperson and Director of the Canadian Film Awards 1975 Sandra Gathercole, Film director **(A Married Couple; Warrendale)** Allan King, Film director **(Paperback Hero; Best Damn Fiddler from Calabogie to Kaladar)** Peter Pearson, Film producer **(Janis; The Man Who Skied down Everest)** Budge Crawley, Actor/writer **(The Rowdyman)** Gordon Pinsent.

Practices of tied selling; exclusive agreements; and refusal to deal with independents were cited in the application as examples of abuse of market control. The signatories state that they believe that such practices have been employed in the Canadian feature film market from "at least the early forties to the present", and that they constitute an offence under Section 32 (1) c and d, and Section 33, of the Combines Investigation Act.

Sandra Gathercole, Chairperson of the 8,000 member Council of Canadian Filmmakers, announced the filing of the application at the 4th Winnipeg Film Symposium held at the University of Manitoba in Winnipeg. She stated that 10 distribution and exhibition companies were named in the application, including: Famous Players Ltd. (exhibitor), Odeon Theatres (Canada) Ltd. (exhibitor), United Artists Corp. (distributor), Paramount Pictures Corp. (Canada) Ltd. (distributor), Columbia Pictures (represented in Canada by Astral Films Ltd.) (distributor), Warner Bros. Distribution Ltd. (distributor), Universal Films (Canada) Ltd. (distributor), Twentieth-Century Fox (distributor), Avco Embassy (distributor), Walt Disney (distributor); the last three companies are represented in Canada by Bellevue Film Distributors Ltd.

The application states that: Two foreign controlled corporations, Famous Players Ltd. and Odeon Theatres (Canada) Ltd. together control in excess of 63% of the gross earnings of the $200 million annual Canadian box office. Distributors cited in the application control between them more than 80% of the total theatrical film rentals in Canada. 45% control of the film market was deemed a monopoly in U.S. Anti-Trust decisions in 1948. Canadian films have not had reasonable access to Canadian theatres owned by the major exhibition chains. Independent Canadian exhibitors have not had fair access to first run film product being distributed in Canada by the major Hollywood distribution companies. Revenues earned in Canada by foreign distributors belonging to the Motion Picture Export Association of America have increased 98.9% between 1970 and 1974. In 1974 Canada became the largest foreign market in the world for American films. Canadian film production has fallen drastically in the last five years.

The applicants conclude that the extent of foreign control of the Canadian market restricts legitimate competition in the distribution and exhibition of films and places Canadian films at an immense disadvantage in their own country, and that this situation is contrary to the public interest, as well as the interests of the Canadian film producer, distributor and exhibitor.

Section 32 (1), subsections (c) and (d), Part V, of the Combines Investigation Act states:

"Everyone who conspires, combines, agrees, or arranges with another person...(c) to prevent, or lessen, unduly, competition in the production, manufacture, purchase, barter, sale, storage, rental, transportation, or supply of an article, or in the price of insurance upon persons or property or (d) to restrain or injure trade or commerce in relation to any article, is guilty of an indictable offence and is liable to imprisonment for two years."

Section 33 of the Combines Investigation Act states:

"Every person who is a party or privy to or knowingly assists in, or in the formation of, a merger or monopoly is guilty of an indictable offence and is liable to imprisonment for two years."

The application was filed under Section 7 (i), Part 1, of the Combines Investigation Act which permits "any six persons, Canadian citizens, resident in Canada, of the full age of twenty-one years, who are of the opinion that an offence under Part V has been or is about to be committed" to apply for an inquiry into such matter. The application was forwarded to Robert J. Bertrand, Director of Investigation and Research, Combines Investigation Branch, Department of Consumer and Corporate Affairs.

Karl D. Jaffary Q.C. is named as legal correspondent for the applicants.

Sandra Gathercole

CFEG

Canadian Film Editors' Guild

P.O. Box 46, Terminal A
Toronto, Ontario

The Canadian Film Editors Guild, now into its ninth year, is pleased to announce the election of a new National Executive Board for 1976. Phil Auguste cfe, who has been closely associated with the executive since the inception of the Guild in 1967, has been elected president. Kit Hood cfe, who has been president for the last two years, is now first vice-president. The second vice-president, Brian Damude cfe, is new to the executive; Brian has recently completed his first feature as writer and director. The film, **Sudden Fury,** won the 'Best Editing' award for its film editor, David Nicholson cfe, in the recent CFEG Annual Awards. Previously separate functions, the posts of secretary and treasurer have now been combined and John Gaisford cfe, is the Secretary/Treasurer. John previously served as treasurer.

The Board Members are all new to the executive. They are Jim Hopkins cfe, John Fryd cfe, Ralph Brunjes cfe, Audrey Currie (Associate) and Peter Emond (Affiliate). Alan Avrith cfe remains as the Montreal Regional Executive Officer.

Whether the 'new brooms' are going to 'sweep clean' or not remains to be seen but it is intended that the new executive will be more effective than any previous one and it is hoped to reinvigorate the membership and endeavour to get lapsed members back in the Guild, more by influence than 'arm twisting.'

CFFS

Canadian Federation of Film Societies

6718 Legare Drive S.W.
Calgary, Alberta T3E 6H2

Activities

The Federation is primarily a service organization. Its aim is to facilitate and promote the gathering and dissemination of relevant information about films and film availability. In addition, the Federation serves as an information centre for new groups who want to start a film society and for existing societies to obtain specific information about films. Where needed, the Federation also acts as consultant on operational problems.

1976 Award Competition

The Award Committee extends an invitation for entries in the 1976 Award Competition.

The Dorothy Burritt Memorial Award was established in 1964, in memory of the late Dorothy Burritt, who was one of the co-founders of the Federation in 1954 and one of the chief architects of the Canadian film society movement. In 1975 the name of the Award was changed to The Dorothy and Oscar Burritt Memorial Award.

The Award is made annually and consists of:

"a grant of money to be presented to an individual or an organization, to permit the carrying out of a planned project, a project in progress, or a completed project, which contributes to the development of film appreciation in Canada."

The recipient of the annual Award is chosen by competition from the entries received and judged by the Award Committee. For additional information about participating in the Award competition please consult the instructions given on the back of the entry form.

The value of this year's Award is between $400 and $450 and, if a suitable candidate is selected, the Award will be presented during the Annual General Meeting of the Federation, to be held in Cornwall, Ont., May 21-24. The closing date for competition entries is **Friday, April 23, 1976.**

There are no restrictions in participating in the Award competition and membership in the Federation is not required.

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

Executive Positions for the year 1976/1977

Nominations for *all* executive positions will be open until the last general meeting prior to our annual general meeting. This year the last date for nominations is April 5, 1976. Members must submit written nominations before the April 5th closing date or come to this meeting prepared to nominate a member from the floor. Ballots must be mailed to out-of-town members in good standing immediately after this meeting so that they can be counted and arrive in time for our Annual General Meeting May 8th.

The following present executive members have already agreed to stand for the following positions:

President: Harry Makin csc
Vice-president:
Secretary:
Treasurer: Roy Tash csc
Education Chairman:
Membership Chairman: Robert Bocking csc
Robert Bocking csc
Publicity Chairman:

Members *must* consult with the person they wish to nominate to be absolutely certain that he/she is willing to stand for the position and will do a good job for the Society. Nominations will be accepted from the floor at the March 1, meeting as well. Only members in good standing are allowed to vote at the A.G.M. in May. Be sure your 1975 dues are fully paid up!

Robert Bocking

Full Membership

As membership chairman of the Canadian Society of Cinematographers I would like to inform all members that the executive and membership committee of the Society is once again reviewing Associate members for elevation to Full Member status. Full memberships are not granted automatically after 10 years as a cameraman, but must be applied for and films must be submitted for viewing by the committee.

If you are an affiliate member, and have been an active, full time cameraman for three years, you now qualify for Associate Membership status. Please let us know your present status so that your membership can be elevated to Associate.

This year, screenings will be held on Saturday April 3. These screenings are held only on an annual basis prior to our Annual General Meeting which will be held on Saturday, May 8, 1976.

Montreal Chapter members should hold their films for further arrangements by the Montreal executive. Screenings are to be held in Montreal as well on another date.

When applying for *Full Membership*, please keep in mind all the requirements, and particularly the need to submit a film that will exhibit your ability to light interiors, either studio or location. Do not submit more than two films and also submit a recent list of credits.

Please send your application and films to:
Robert Bocking, Membership Chairman, csc
75 Hucknall Road, Downsview,
Ontario M3J 1W1.
Do not send to 22 Front Street or your films *will* be lost!

Films must arrive no later than Thursday April 1. If VTR Cassette only is available we will make the necessary arrangements.

Robert Bocking csc cfe
Membership Chairman

SFM

The Society of Film Makers

7451 Trans Canada Highway
Ville St. Laurent, Québec
(514) 333-0722.

As a result of the recent elections, the new Executive of the Society of Film Makers for the current year is as follows:
President: Paul Fritz-Nemeth (Montreal)
Vice-President: David Bairstow (Montreal)
Secretary-Treasurer: Peter Benison (Montreal)
Directors: Christopher Chapman (Toronto); Evelyn Cherry (Regina); Budge Crawley (Ottawa); Stan Fox (Toronto); Wally Gentleman (Montreal); George Kaczender (Montreal); Muriel May (Vancouver).
President Ex-Officio: Peter Adamakos (Montreal).

Within the next weeks an active 1976 program will be under way, and will require a large input of ideas from our members across the country. A constitutional amendment was passed by the required 2/3 majority during the election period which has now opened a new class of membership, Associate Membership for non-professionals (students, apprentices, etc. in the industry or on its fringes). We invite anyone interested in Associate membership to contact the Society.

Peter Adamakos

TECH NEWS

by Rodger J. Ross

COMPUTERIZED LABORATORY CONTROL SYSTEMS

Demands for higher technical quality and greater uniformity in color motion picture films have made necessary more rigid control and monitoring of laboratory processes. Within the past few years the Hollywood laboratories have been adopting computerized control systems, to simplify and speed up the detection and correction of processing and printing variations. The work that is being done at Deluxe General Inc. has been described in several papers in the SMPTE Journal. Fred Scobey, vice-president engineering of that company has summarized this work in a paper presented at Film '75 in London, England, and published in the Sept. 1975 issue of the BKSTS Journal.

Color Quality Control

When a roll of color film is being processed the images produced in the film will be affected in various ways by the processing conditions as well as by the conditions of exposure to which the film was subjected. In the case of a color print film all of these conditions can be controlled by the laboratory.

It is customary for laboratories to process control strips at regular intervals, and then measure the images obtained. The purpose here is to find out whether or not the processing conditions are varying, and to make the necessary corrections to give as nearly as possible uniform results. Close control of processing enables the timer to predict with confidence the scene-to-scene timing corrections needed to compensate for variations in the original negatives and produce acceptable prints.

This method of processing control requires a continuous supply of control strips for the processing machine operator. These are usually made by the laboratory in a sensitometer, a device that exposes the film through a neutral density step wedge. A major problem for every laboratory is precise control of the exposure conditions in the sensitometer, for if these conditions are allowed to vary only slightly, the readings on the processed strips will change, and these changes could be interpreted as having been caused by variations in the processing conditions.

Exposing Sensitometric Strips

The equipment used by Deluxe General to accurately expose sensitometric strips is described in a paper, "A New Automatic Sensitometer", by Michelson and Scobey in the Dec. 1971 issue of SMPTE Journal. In designing this machine it was recognized that the strips produced would be standard for the laboratory, and since large numbers were needed, the exposure of the strips should be automated. In the device described in this paper, the roll of film is carried over a rotating drum. Neutral density wedges are fastened to the periphery of the drum and the film is exposed by an internally mounted lamp, through a slit. With this device maximum variations in the plotted red, green and blue curves for color positive stock are less than $\pm$ 0.015 in density.

Measuring the Control Strips

The usual procedure in a film laboratory is to measure the processed control strips in a color densitometer, utilizing red, green and blue filters, and then plotting the results in the form of three curves on graph paper. This is a tedious, time-consuming procedure to begin with, and then there is the problem of evaluating the plotted curves to decide what if any adjustments or corrections are needed.

At Deluxe General an automatic recording densitometer is used for reading the control strips. Instead of plotting the curves on graph paper, the densitometer readings are entered into an IBM System 7 digital process control computer. After a control strip has been read, the computer automatically begins a data reduction routine, giving minimum density, speed, contrast and maximum density. These values are typed out automatically at an operator station.

Stored in the computer are readings taken from a master control strip. Based on any differences between readings from the master and sample wedges, the computer will reach a decision about the processing conditions producing these differences, and indicate on the print-out what if any action should be taken.

Two papers in the SMPTE Journal describe in detail how the computer is used to control the process. These papers appear in two parts in the March and August 1973 issues, with the general heading, "Computerized Process and Printer Control".

Correcting Timing Tapes

In addition to controlling processing conditions, the computer is used also for correction of timing tapes for additive printing machines. An overall correction can be made in a timing tape, or scene-to-scene timing changes can be entered. The timing tape to be corrected is placed in the operating station reader and a new timing tape is produced with whatever alterations are put into the keyboard. To make an overall correction, a function code is inserted, and the machine then runs off a new tape automatically with the correction applied to all the values in the original tape. In making scene-to-scene corrections, the computer provides an invaluable assist. Previously, when corrections had to be made manually, a feature film with perhaps 1000 scene changes required 4000 mental additions and 3000 punch entries. Now this work can be performed automat-

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Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** *and* **Color Film for Color Television** *and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

ically from the operating station keyboard.

Printer Exposure Control

Every laboratory has to contend with still another set of variables – exposure conditions in printers. At Deluxe General where large numbers of printers are in use, the problem of printer exposure control assumes major proportions. Printer tests made by exposing raw stock through a negative of known density are analyzed by the computer and compared with reference values stored in the machine. Interlayer effects can be taken into account also by the computer. It will then print out the corrections needed to maintain uniform printing conditions in all of the printers in the laboratory.

As the authors of these papers comment in conclusion, any system of this nature has to be cost effective. In the case of color positive prints it is difficult to calculate savings; one can only guess at the extent of losses when a process runs out of tolerance and is not promptly corrected, or when a processing machine has to be shut down due to over-control. Deluxe General estimates that the work involved in the correction of timing tapes has been reduced by a factor of four, and these savings alone justified the investment in the control system.

What Next?

No doubt many film laboratory people listening to or reading these papers are waiting for the next obvious step to be taken – the adoption by one of the big laboratories of a completely automated system of motion picture production. Following the presentation of one of these papers at an SMPTE technical conference in Los Angeles the question was asked: "Are you considering a closed loop process control system?" Mr. Michelson, who read the paper, replied: "We are looking at it, but we haven't done it yet".

In an introduction to the papers on process control in the Sept. 1975 issue of BKSTS Journal, in which Mr. Scobey's paper appeared, Paul Read, operations director of Kay Laboratories Ltd., London, made the following comments:

"Every laboratory technician must be looking to the latest crop of new ideas and apparatus to provide that illusory 'new generation' of production techniques equipment. Since the motion picture industry began, its development has generally been by important single advances rather than in small steps forward. Perhaps we should be looking for something radically different – to the computer-linked monitoring system that Deluxe has developed."

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

A New Reversal Color Film for Television

A new film will soon be available from Eastman Kodak Co., designed especially for television news applications. Designated as Eastman Ektachrome Video News Film 7240 (tungsten) this material has characteristics similar to Kodak Ektachrome EF film 7242. Ektachrome 7240 has a normal exposure index of 125, and it is balanced for exposure with tungsten illumination at 3200K. For daylight exposure a Kodak Wratten No. 85B filter should be used.

An advance in emulsion technology has eliminated the need for a hardening step in processing. Existing processing machines utilizing the ME4 process for Ektachrome 7242 film can be converted easily to handle the new film. Only a bypass over the prehardener and neutralizing tanks is needed. Process VNF-1 for Ektachrome 7240 is similar to Process ME4, but offers significant savings in chemical costs as well as process simplification.

Ektachrome 7240 can be forced in processing one, two or three stops, to an exposure index of 1000. Normal density ranges can be obtained with 10 foot candles illumination at f/2.8. There is a considerable improvement in graininess when this film is force processed, over Ektachrome 7242. The portion of the film's characteristic curve where picture highlights are reproduced is lower in contrast than most other camera original films, a distinct advantage with uncontrolled lighting conditions (available light).

Elimination of the pre-hardener and neutralizer stages in processing reduces the wet time to 14 mins. 15 secs., a gain of 18%. A 10 to 35% reduction in chemical costs can be expected, depending on the ratio of film-to-leader in the machine. With Process VNF-1 there is a reduction of 15 to 25% in volume of chemicals used.

While this film has been developed especially for television news, it is quite likely other uses will be found for it as well. In the production of television programs on film there are many situations where exposures must be made with available light or with a minimum of supplementary artificial lighting. The higher speed obtainable with forced processing, with less graininess than Ektachrome 7242, should be advantageous in many difficult and perhaps otherwise impossible situations. Any improvement in graininess characteristics of 16mm television films is always welcome, since electronic image enhancement, applied in telecine to give pictures with a sharper appearance, tends to accentuate the grain structure of the images as well.

In the introductory period, when the change-over is being made from Ektachrome 7242 to the new film, there will be some inconvenience for the laboratory, but the advantages of reduced chemical costs, volume of chemicals used, shorter mixing time and reduced machine maintenance will no doubt more than compensate for temporary dislocations. It is anticipated that additional products, including a daylight balance film equivalent to Ektachrome 7241 will be available in the near future. Suggestions have been made in the trade that these developments will lead to new and more simplified processing machine designs.

Camera Mounting and Control System for Aerial Filming

Astrovision Inc., 16800 Roscoe Blvd., Van Nuys, Calif., has developed a camera mounting and control system for aerial filming from Lear Jet and other types of aircraft. A 50mm/100mm relay lens system is utilized, with the whole system encased in a pressurized heated tube that can be operated from inside the aircraft. The system can film 360 deg. from below or above the aircraft

(continued on p. 15)

ROUGH CUT

by Robert Rouveroy C.S.C.

Most of the film exposed here in Canada by professional cameramen ends up on TV. A small contingent is relatively busy shooting 35mm for theatre use. When commercials are made, most of them end up in 16mm format. We are singularly blessed with excellent equipment, fine lenses, great filmstock, dynamite labs and so forth. As a result, one might take for granted that to shoot film is a snap, really just an exercise in pointing the camera in the right direction, reading a Spectra and pressing the button. And, it is true, often these efforts are sufficient to record a happening and they might result, with clever cutting, in a product that simply cries out for theatre release by blowing it up to 35mm. The trouble starts right there. Shots that seemed dead sharp on TV end up fuzzy in 35mm and gnashing of teeth is heard in the land. For it is still not accepted that exposing 16mm correctly is much harder than shooting 35mm.

Leader

You see, most 16mm film is shot with a zoomlens. Under the best circumstances a zoomlens is a compromise. The designer, helped by a zillion dollar computer, labors to juggle chromatic and spherical aberrations, resolution, acuteness, astigmatism and a whole slew of other problem, mostly mechanical, to come up with an astonishing mishmash of rails, levers, springs, slides, etcetera, that purports to give us a thousand-in-one lens. And the zoom lens is truly a marvel. Someone once computed that without computers it would have taken 100 mathematicians 30 years to get the parameters right for the Angenieux 10-150mm.

That is without eating or sleeping of course. But still, never mind the most expensive zoomlens, it is not as good as a well disigned prime lens.

When we are talking about a lens being "sharp", we're not really interested in what the manufacturer has to say about resolution or acuteness, or contrast or whatever. We like to sit down in the screeningroom and see that the image is simply dead sharp. And so we observe a zoomlens, any zoomlens, and we find that while the image on the screen is sometimes quite sharp, upon widening to, say, 12mm, the image is just a hair soft. Not always, mind you. And we find the anomaly that going soft occurs at very small T stops. Now that's strange as we all *know* that lenses have a greater depth of field and focus if a small T-stop is used.

A Track

Now we see "sharp", because light enters the lens, passes the iris, imprints on the film and forms a dot, a circle if you will. Light is not coherent, like a laser beam, and tends to get reflected in the lensbarrel, refracted by the lens surfaces and diffracted by the iris edge. It "scatters" a bit and the resulting dot gets to look a bit fuzzy. Well, we can't do much about the first two culprits. The zoomlens barrel is long and there is a lot of glass to go through. We sometimes go "arty-farty" by shooting in the sun or in a light to get that multiple light burst so dearly beloved by CBC producers.

Who doesn't remember the time when no self-respecting CBC documentary was complete without sun-in-lens pullback from maple leaf to close-up of shrieking seagull. One could make one's name that way as a "great" cameraman. But let's get back to more mundane matters.

The one thing we can do something about is the iris. The smaller you make it, the greater the scattering of light at the edges, to a point that will simply look "soft" to the eye. Even so, for TV use it is ok, because the smallest TV "dot" is several thousand times greater than the projected film "dot" anyway. But when you blow it up to 35mm you're in trouble. And while a zoomlens looks softer anyway, even a prime lens has this trouble, often more pronounced because the difference between optimum "dot" and diffracted "dot" is so much greater. This is especially true of wide angle lenses.

B Track

The secret in getting the sharpest image lies in using the lens at its best aperture, that is, where the edge of the iris does as little as possible to the light entering it. This seems to be about 2½ stops down from maximum aperture. So for a zoomlens with T 2.5 for instance, the best performance can be expected at T 6.3 to T 8. You'll give away a bit of depth but the image will appear much sharper, even at wide-angle positions. A prime lens, again especially a wide-angle lens, often T 1.8, will give a super sharp picture at T 4.5.

But now, how to get that aperture.

When shooting with 7252 the problem is not too important. With most exposures between T 5 and T 10 on a sunny day you'll be getting the best image possible. It gets dicey with 7254 however. You have to shoot two stops higher, (E. I. 16 to E. I. 64) and with 7242 (E.I. 80) or 7241 (E.I. 160) you'll be getting off the scale. With the exception of 7241, I'm talking about the use of 85 or 85B of course. So you owners of Eclair NPR might have the brilliant idea of course to make your variable shutter smaller. Better forget it. We're cheap-skates anyway. For a full day's pay, we deliver only half the action, as with a normal 180 degrees shutter the other half never gets delivered. To gain two stops you'd have to use a 45 degree shutter, that's only 1/8 of the stuff that is there. All jokes aside, it would give you an awfully jittery story.

Main Track

So you'll have to use neutral density filters. And with most cameras you'll have a choice of filters in front of the lens or in the back. Frankly, to put anything between the action and the filmplane is an abomination. The lens you'll have to live with of course. The neutral density filters, consisting of carbon black particles suspended in gelatin or glass, will affect the image somewhat, so it is quite important to get the best quality that you can afford. Don't ever use gel in front of the lens if you can help it. Due to the area to be covered the gel seldom stays flat and the image will be affected by refraction of light on the surfaces of the gel.

And that after the lens manufacturer has done his darndest to coat the lens-front to prevent that problem.

But even the best glass filters ($30 and up) will degrade the image some-

---

Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

what, because it is very difficult to clean the surfaces properly without scratching. Any mark, however faint, will take something away. But then, a filter protects the lensfront to a remarkable degree and it is cheaper to replace the filter than the lens.

So we settle for a gel behind the lens as the best solution? Not on your nellie if you know what's good for you. If you use prime lenses exclusively, no problem, but a zoomlens will get you into a lot of grief. Because the back focal distance of a zoomlens, especially with the Canon lens, is so critical, especially at the WA setting, it will tolerate around 0.0015mm. A gel filter, usually around 0.01mm thick, will affect the focus somewhat, because the light will be refracted by the surfaces of the gel. There is a complicated formula for this I'm sure but it is approximately one third of the gel thickness, or about 0.003mm. You'll end up with a lovely soft picture at the WA setting. So if you insist on using a gel behind the lens you'd do well to have the lens seating or gate shimmed by a very competent repairman, and henceforth you'll be sure to have a clear gel in place if you don't use a filter. You see, if you don't you'll again be lovely out of focus. It's a bummer that way, so I stick with optical glass filters in front of the lens. And to give me an extra edge I use a 85BPOL, because I find that the polariser will make the light at least coherent in one plane. It gives an extra "sharpness" I don't find with the 85BND filters. But be careful now. The 85BPOL is a 2½ stop difference with the sun at a 90 degree angle to the filmplane and the polarising effect deployed. But it will differ up to a half stop at other angles and of course the sky will look different too. It is a tricky filter to use well, but if you persevere you'll be surprised at the image improvement you'll get. But even with all the care and caution expended, and under the best circumstances, a zoomlens will simply not give you the best image possible on 16mm. If a blow-up to 35mm is desired, it is wise to use prime lenses only, matched if possible. Come to think of it, just imagine the weight of any zoomlens hanging on the few Cmount threads of a Beaulieu or ACL. And before the Eclair people come thundering down my neck to claim that on the ACL the lens is flanged, let me remind you that the lens is still a Cmount lens, screwed into a quick release plate, nothing more. The Cmount, quite adequate for a light-weight prime lens is an abomination wedded to a zoomlens.

So, if you are invited to shoot a mini feature in 16mm for 35mm release, be very sure to select a good camera and have the prime lenses collimated with the filters in place by a very competent maintenance man. And shoot plenty of tests. Remember, your margin of failure is considerably greater than the lucky DOP on a 35mm Panaflex.

Letters

A most pleasant missive arrived for me a while back, signed Christopher Fryman in Tokyo. He inquires about a 4lb Nakamichi recorder I wrote about a few issues back. Sorry Chris, you misread me. I was postulating a bit on future developments and chose the name Nakamichi because I own a considerably larger recorder made by these gentlemen and I'm very impressed by its performance. I think the claim is 30-18.000 Hz, essentially flat and I believe it. I can't hear the difference anymore if it is a $5000 Nagra or this thing. Of course there must be, but for all practical purposes, film for instance, it is undetectable. It is the same story all over again with sound equipment as with cameras. Any super 8mm is vastly more sophisticated than the professional motion picture equipment we have to work with. If the Nakamichi people can get those results out of a stereo cassette track (that is a total of four tracks on that tiny cassette tape) what would not be possible on a full track machine (the whole track going one way), double the speed and FM pilotone Xtal. A half hour cassette would give you 15 minutes of sound, just right to go with a 400 foot film magazine. I think that 4 pounds is rather conservative; they could do it in a pound package, easy. But the market is so small, it might cost $10,000. Such are our burdens. We are literally 15 years behind on the consumers' market...

And from Harris Kirshenbaum, once technical editor of this here magazine, a very good tip about the hassle in getting into an Arab country after visiting Israel. He writes: "... when you go into Israel, ask the man very nicely to put your entry visa stamp on a piece of paper you've previously tucked into your passport. He will oblige gladly. When you leave, show it again and have the exit stamp put next to it. Then eat the paper before landing in Cairo, Beirut, or Casablanca..." In a piece of falavel, maybe?

Before you take that advice dear readers, let me tell you about my good fried M, who did just that. He kept his passport in his back pocket to have it handy (for he was in Israel just in one of those sticky times and with a CP16 on his neck he was always asked to prove his identity), so he could whip it out quickly. They're quite trigger happy in those parts. So then he went to Greece or someplace, as he had to turn around for Cairo, and he dutifully disposed of his visa. Can you imagine his horror when he noticed the man in Cairo closely scrutinizing his passport which had a beautiful reversed print of the visa stamp on a blank page. A combination of perspiration and a short rainburst on the Syrian border had transferred the green ink of the visa on to the passport page. Luckily for him, the man was not too bright and could not make out what the visa said. M was able to get through all right and did his assignment. He managed to smear the stamp a bit more and got back safely to Canada, but I swear he changed from a happy-go-lucky guy to a gross anal retentive. But thanks anyway, Harris. □

(Equipment news continued from p. 13)

and tilt up or down 46 deg. With the addition of a TV camera taking only 15% of the light from the relay lens, the system can be operated by the cameraman with a joystick while watching a television monitor. Astrovision also has an office in London, England, at 54 Curzon St. □

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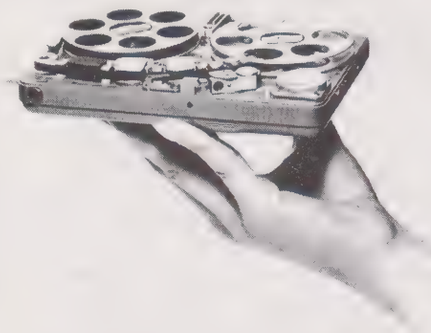

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HISTORICAL NOTES

by Gary Evans

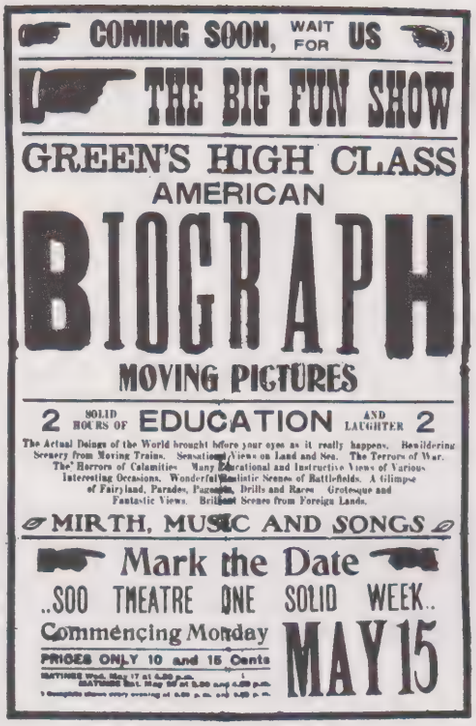
THE FIRST FILMS IN CANADA

1896 was the year of the first film show in Canada. However, there are two conflicting claims as to when the first exhibition actually occurred. Ottawa used the Edison kinetoscope and films, Montreal, the Lumière brothers' machine and films.

The first claim, which seems to have gained acceptance among many English speaking film buffs (see Kirwan Cox and Donald Brittain's **Dreamland**) was by Jack Green, magician, whose Ottawa show occurred in June, 1896 on an Edison kinetoscope, imported from New York City. Green's own magic show was followed by four 50 foot 'loops' or films fastened end to end, to which he gave a running commentary. Green wrote a letter in 1944, recounting arrangements for the screening of the first motion pictures in Canada:

"... In June, 1896 was with Dr. Baily, a medicine show playing along the Ottawa River, was reading the Ottawa *Free Press* about June 2 or 3, 1896 and read where O'Hearn and Soper of the Ottawa Street Railway Company were going to bring to Ottawa Tom Edison's marvellous invention – pictures that move, also that only one other machine was in operation at that time in New York.

"So I lost no time in writing O'Hearn and Soper and got an engagement for two weeks. I did a 30 minute magic show and described the four pictures on the screen, all 50-foot films, all fastened together at the end like a belt, so they just kept repeating as long as the machine was in operation. First four films – four colored boys eating watermelon. Black Diamond Express running 80 miles an hour, the New York Central Railway, a betting scene at Atlantic City, and La Loie Fuller doing the Butterfly Dance, Governor General's Foot Guards Band furnished the music..."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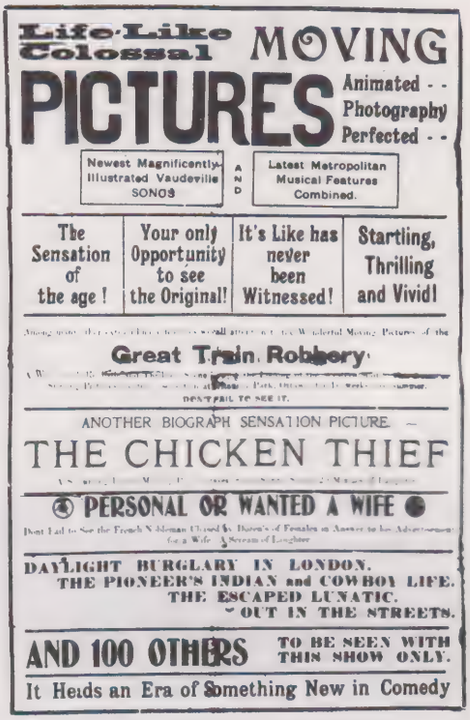
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DAYLIGHT BURGLARY IN LONDON.
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THE ESCAPED LUNATIC.
OUT IN THE STREETS.
AND 100 OTHERS
TO BE SEEN WITH THIS SHOW ONLY.
It Heads an Era of Something New in Comedy

The second claim was by Leo Ernest Ouimet, who said he remembered a series of Lumière films exhibited in Montreal before Jack Green's June exhibit. He recalled that two men, August Guay and André Vermette came from Paris with the Lumière-made films and machine and set up a show on a vacant lot on St. Lawrence Main, between Vitré and Lagauchetière.

According to Ouimet, "It was installed in a shooting gallery space about seven feet wide and fifteen feet long, and the charge was five cents for standing." The program lasted about seven minutes and the men chose their film from 20-25 subjects, each 65-125 feet in length.

Green's show lasted two weeks. He sensed the future of film as an entertainment medium and with a flare for showmanship, became shortly thereafter, "Green – The Moving Picture King of Canada – Presenting the Highest Conception in Moving Picture Art."

The Montreal show of Lumière films allegedly closed after some 50 performances. Ouimet, however, was more the businessman than was Green. He would open Montreal's first successful cinema in 1900 and within a few years, was one of North America's wealthiest exhibitors of film entertainment.* The Ouimetoscope is still remembered, while Jack Green, magician, (whose profession was closer to the art of film than Ouimet's) remains an almost unknown personage.

Perhaps after all, it is not important to establish historical firsts, for in terms of the film industry and film commerce, it was Edison's company which established itself firmly in the new North American market and attained a position of predominance, including a leading position in the infant newsreel industry.

(Quoted information from the archives of Centre de documentation cinématographique, Bibliothèque Nationale, Montréal)

Gary Evans has written a history of government-sponsored film propaganda in Canada and Britain, The War For Men's Minds, *to be published late in 1976.*

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* *See* **Cinema Canada,** *Historical notes, issues nos. 22 and 24. Ed.*

Packages of short, experimental films are not readily available to potential audiences, and discussions about 'film as art' seldom take place. Natalie Edwards tells us of a recent incentive by the National Gallery and the Canadian Filmmakers' Distribution Centre which should help the distribution of a dozen of these films and, hopefully, provoke a lot of debate.

it's film all right, but is it art ?

by Natalie Edwards

Boardinghouse by Neil McInnes and Ken Stampnick.

A couple of cans of spicy, unusual, experimental film fare are available through the National Gallery and the Canadian Filmmaker's Distribution Centre, for loan to interested galleries and organizations across Canada.

Last year four programs of films were packaged, distributed and solidly booked into a dozen centres (from late September 1975 through March 1976) from the Confederation Centre Art Gallery in Charlottetown, P.E.I. to the Victoria Theatre Box in Victoria, B.C. New audiences were introduced to a selection of the most innovative, fresh filmmaking in Canada today.

This year's package of two reels of film, or two 'programs' comprising only a dozen films by eight artists, is a much reduced selection compared to last year's abundant offering of some thirty films representing two dozen filmmakers. This is too bad and gives the impression that there is now less activity in the experimental field. Actually, however, since the size of the package last year represented a backlog of seldom seen and therefore often unappreciated work that had accumulated over the years, this year's lesser amount simply may mean the National Gallery is settling on a quantity that they will be able to afford to back consistently for a long-term yearly program.

The first reel contains six short films. **Boardinghouse,** an animated surreal work in strong rich poster colors, is the creation of Neil McInnes and Ken Stampnick who made it in 1972-3 after graduating from the Manitoba Institute of Applied Arts. Although it seems influenced more by European animation rather than North American Studio Styles, its thick texture and Magritte-like approach make it totally distinctive, and its purely visual non-story gives it the feel of a very solid strange daydream. It is an excellent opener for the series, entertaining and totally logical in its own terms.

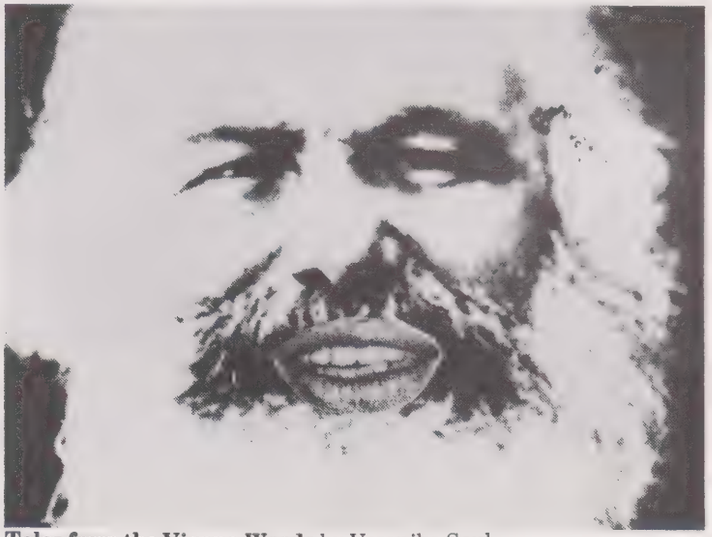
The second film is actually titled **Surreal,** and is a four minute study of views and relationships caused by size and framing and imposed by the artist on sea and landscapes. Kim Cross uses frames within frames: on a sandy beach for instance, we see what at first glance appears to be a picture or a mirror, in which we see waves crashing or windblown trees. Against the water we see inner frames of land or sky. Music by John Mills-Cockell is more than a background. In many ways in fact the intriguing visuals work as an accompaniment to his delicate and sinuous sounds.

Second Impressions by Lorne Marin is the third film on reel one. Marin involves the viewer in his process: the rushing sound of the projector dominates the opening sequence in which we see within the frame, the projector screen and the ill-defined nostalgic home-movie projection. After the 'show' the screen lights up momentarily on its own, as a clue, and despite its removal, the images of the past take over. The fading, appearing, disappearing moments of time, the varying views from the window, the shifts of size and importance in objects, the passing of people, recapitulated actions and endlessly repeated movements have a life of their own, and in a brilliant synthesis of fades and overlaps and superimpositions and time lapse sequences Marin constructs a lyrical flow of sound and memory, ephemeral, transient and touching.

Reel one, fourth film. **Le Voyage** (1973) is Al Razutis' seven minutes of sound and color explosion, with high contrast reds and yellows blossoming to an eerie electronic sound track. A cloud shape passing over the moon triggers all the sound and fury, and the thunder, flame and lightning effects are partially a ballet of flame and fury, modified and muffled as if distanced by passing eons. It is like watching the surface of the sun or the history of the end of the world from a very long distance emotionally and physically.

Another 1973 experimental film is **Fracture** by David Rimmer. Two more of his works are on the second reel, making him the most represented of the artists included. **Fracture** is partly a simple breakdown and study of the separated frames of a movement. A girl with a baby in a woods stares, moves, rises, gestures. The baby begins a movement. This piece of film is intercut with a person opening a cabin door and looking out. The fracture here is of light and space. At first insufficient light and too magnified a view make the visible mysterious, but gradually in each inserted section we see a little more and understand more of what we see. The girl with baby sequence is shown both forward and backward. We have an opportunity to examine almost every frame separately as the action jerkily proceeds and is repeated, each time with slightly more added. Suspense, mystery, curiosity, multiply as bit by bit the full cycle of action is revealed. Then, we examine all the components of the movement and the emotional reaction evoked, aware of body language, the implications of gesture and gaze, the tension of protracted time.

This 11 minutes illustrates more of the basic nature of film, and its semiotics than many a lecture series, and would be intriguing to use as a short in combination with a good Hitchcock for a study of applied technique.



Tales from the Vienna Woods by Veronika Soul.

Finally, reel one concludes with Veronika Soul's 1973-4 **Tales from the Vienna Woods.** This amalgam of impressions, cut-outs, clippings, inserts, photos, action sequences and so on, offers an avalanche of information and trivia culled or inspired from the letters of Sigmund Freud. Once you know that, you can enjoy its muddled, deliberately obscure and often hilarious happenings, but for a first viewing one must be content with the medley rather than the meaning, unless more hints are given than this soul of wit offers in the early frames.

The second reel opens with **Seeds,** a long 3½ minutes by John Gaug of mathematical variations of black and white patterns on graph paper, disconcertingly accompanied by Handel's music, under the common impression that the stately, orderly and genteel patterns of the music somehow relate to the repetitive, nervous and even crude reordering of space offered by multiple exposure of twelve drawings in a variety of permutations and combinations. Many people find this playing with patterns and combinations enchanting.

Visual Alchemy is the second short on reel two. The frustrations of attempting to capture the essence of the holographic image and its being-non-being in space affects the viewer despite the fascination this effort compels. Crimson images on black, the rushing tick of a clock sound, indistinctly heard information, just out of reach of understanding (sound text is written by Al Razutis, the filmmaker, and includes excerpts from the writings of Carl

Jung) and dimly understood visuals in the end create an eight minute fluctuating, pulsing, light and sound voyage that can too easily become a background for private daydreaming rather than maintain interest solely on the basis of its own explorations.

Watching for the Queen, a 1973 silent film by David Rimmer, on the other hand, commands attention despite the fact its 11 minute study of a sea of human faces is structured entirely out of two seconds (48 frames) of film. At first the viewer examines the hundred or so faces for their expressions, their differences, their mass emotion, using the variety of ways we have all learned to keep interested, discover information, search for clues. At the point when the prolonged picture creates resentment and impatience, there is also a compensating sensation of reluctant admiration for the almighty gall of Rimmer, forcing this examination on the viewer without explanation. Thus the jerky broken zoom bringing the group steadily closer comes both as a relief and as a new way of manipulating attention. Time is stretched now as patience was formerly. Faces at the front begin to disappear; those at the last row become less indistinct. The film forces terrific concentrated inter-reaction between viewer and picture. Using slowly receding or approaching zoom until the viewer discovers the pattern of the exercise, Rimmer takes his time until every variation of almost every expression of almost every face is noted by the intense viewer. At this point sad faces seem sadder as they sustain expression, laughing faces seem happier as the expression continues, smiles broaden, disappear and reappear and as the jerky spaced-out motions continue, the crowd seems to pulse, quiver with life; heads weave and bob like a field of flowers, the loop repeats and repeats, then finally gains a 'normal' momentum before becoming a dizzying vertical tumble like a sliding TV picture, and then fades out.

Rimmer, like Peter Wollen, explores and dissects the substance of film, its actuality and its interreaction with human perception. His work is brilliant and essential; his explorations of the language of film crucial to a real understanding of the medium. In my humble opinion he is one of the most exciting film artists in North America today.

Ice, the next short on the second reel provides a 2½ minute break between the Rimmer films, as Nicholas Kendall's sensitive camera and sound equipment collaborate on a visual and audial study of ice.

Canadian Pacific was made by Rimmer in 1974. The camera is stationary and the view, as in **Real Italian Pizza,** is constant. But everything changes. The frame on the screen is doubled by a line of burglar tape around the window which provides an inner frame (with two intriguing breaks) to the view. Everything is there: sky, clouds, weather, light, water, ships, tugs, freighters, passing trains, passenger and freight, and even, once, a man running. It's a symphony, no, a cantata without the drama. The movements are entirely horizontal, but all of the frame is full of interest to the viewer. The changes in light, angle of the sun, hues and shades resulting from the time of day and type of weather, the foggy veiling of the mountains, colors like a Turner landscape, or a Jim Dine poster, create a constant shift of mood and a reciprocal shift in the audience's reactions. Watching the space and noting the rhythmic dissolves of the trains passing, the slower paced movements of ships, the natural rhythms of days and climate, the viewer is mesmerized by the motions and their rhythms.

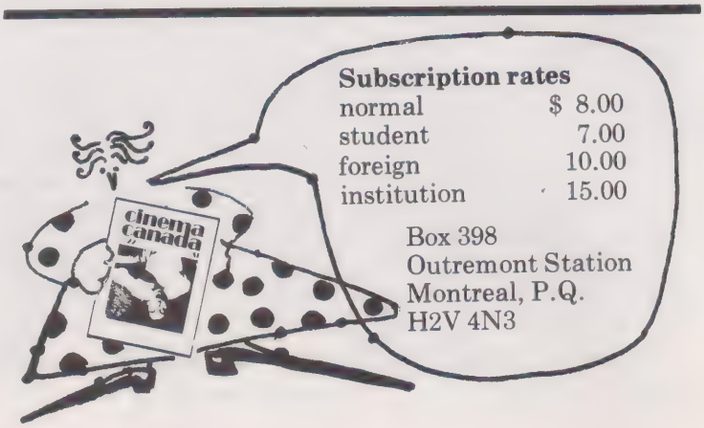
A second film, **Canadian Pacific II** has been made by Rimmer of the same view from a block away, two stories higher. It can be run simultaneously with the first on a separate screen for a particularly fascinating echoing effect, reinforcing the first and adding another dimension to the view.

Filmmaker David Rimmer

Finally, the second reel concludes with **Surface,** another study by Nicholas Kendall. This ten minute examination of water, backed by electronic music, involves abstract water surfaces, and the glistening reality. Little light duns, dancing reflections, tinkly sounds, have a sweet fascination and the bronze globules of rain, the onomatopoeia and the melodic electronic intervals all are attractive too. It's restful but at the end of such a series, something stronger and more precise seems required.

A recommendation one might make for this worthy and enterprising series, is that the films should be titled more clearly, with information concerning for instance, the source of the music, the players and the names of compositions clearly noted. Some few extra words on the production would also be gratefully received, i.e. made at so and so campus, with university equipment and crew, winner of blank and blinkety awards. Might it also be possible to have a little longer leader between films so the effect of one is not wiped out by the opening of the next? More complete notes on who the filmmakers are, what they have done and where they work would also be appreciated.

The Canadian Filmmakers' Distribution Centre in Toronto, which distributes the films at a rental of $100 for the two reel package, and the National Gallery, whose astute selection committee chooses the program, are to be congratulated for once again making a select group of important short films available across Canada. □



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Sidney Furie in 1965

Sidney Furie now

furie then and now

by Clive Denton

Sidney J. Furie was born in Toronto on February 28, 1933 and made his first two features in Canada before striking out for fame and glory abroad. Clive Denton follows his development from Canadian unknown to British grade B filmmaker to Hollywood success and reviews Furie's most recent feature, *Gable and Lombard*.

Sidney Furie was the first film director I interviewed. It was back in the spring of 1959 when there were very few Canadian feature films being made. In fact, one that had just been released – **Now That April's Here,** from Morley Callaghan stories – was being touted in some quarters as "the first Canadian feature". Though this statement was incorrect to an extreme, the ground was not then so thick with native-made pictures that every moviegoer would immediately know differently. It was in this primitive context that I, as a sort of cub reporter, went to see the young Sid Furie, who was being a cub director.

In a pioneering studio-cum-lab off Dundas Street West in Toronto, not actually built out of logs but suggesting that sort of hardy enterprise, he was editing his second, independently made, low-budget feature. This was **A Cool Sound from Hell;** the previous picture, **A Dangerous Age,** was about to be shown by the Toronto Film Society. Neither of these adventurous stabs at making a professional Canadian feature was destined ever to be shown commercially in this country. Both, however, would be released in England. Ironically, the British distributor was one specialising in imports from "the continent", unequivocally named "Films de France"! This didn't matter much. The two films *were* shown and to some acclaim – including more credit to Canada in general than was really deserved.

One reviewer wrote about this country giving chances to a young director. Hell, giving! Furie had to take what he could get, and pay with money raised by himself and friends. He made this clear in our conversation, though without bitterness or rancour. In fact, he made a very good impression in those days, being friendly, direct and not afraid to say that *love* makes the world – and the movies – go round. I hope he still thinks so; recent evidence still suggests it.

The tape of that immortal interview has unfortunately been lost somewhere, on the river of nó return. But I do retain some impressions of it. Furie, 25 years old, dark and – shucks – handsome, seemed energetic and pleasantly aggressive. His shirt sleeves literally rolled up, he was working at a moviola where we were both interested but he was also professionally concerned that a young actress in the unedited **Cool Sound** footage was showing the outline of a breast rather markedly. (Remember, this was 1959).

In conversation, Furie said he was glad that the film society had chosen to present **A Dangerous Age** but that he was "pissed off" that nobody else

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Gable and Lombard as personified by James Brolin and Jill Clayburgh in Furie's latest movie

Gable and Lombard

Gable and Lombard is an enjoyable film, a Hollywood success story from "Toronto's own" Sidney Furie, who has himself become a Hollywood success. Concerned with American movies in their heydey of entertainment glory, **Gable and Lombard** carries something of the pizazz and enjoyment of those days in its glossy style and colorful manner. It is not exactly a *documentary* about the two great stars of its title, Clark Gable (played by James Brolin, who looks and sounds quite a lot like the model) and Carole Lombard (played by Jill Clayburgh, who doesn't). Rather, what the script does is to take some basic facts about them – their hidden romance while Gable was unable to get a needed divorce, their quarrels and reconciliations, her tragic plane crash death and his heartbreak because of that – and, embellishing like mad, turns the pair into characters in the sort of make-believe, emotionally modulated scenario that was so often manufactured for us way back when.

The film is adroitly pitched between screwball comedy and "three handkerchief" thwarted romance. It paints a vivid, affectionate but just slightly acid picture of vintage Hollywood's behavioral madness, which always blended with acute financial sanity. Some of the details are true, such as Carole Lombard's love of practical jokes and penchant for mildly crude language. However, the truth is stretched in the interests of what used to be called "audience appeal". In this picture, it still can be.

Gable and Lombard lacks enough in-jokes or detailed moviemaking references to satisfy avid buffs, though there is a nice sarcastic nod to **Gone with the Wind.** What it *does* have, in general terms, is style and expertise. Sidney Furie contributes some of those qualities, I feel, but also a more naive (and valuable) outsider's quality. For all his years of travel and success, he still shows a characteristic Canadian curiosity about the world and its strange corners; a sort of sceptical wonderment. □

had shown any interest in it. Never again would he make a film with so few selling angles. He compared his story (written by himself) of a youthful marriage, threatened by a snobbish family because the boy was not wealthy and the girl under age, with **They Live by Night,** the Nicholas Ray film, not yet accounted a classic but liked by most film buffs (who are, naturally, always ahead of prevailing opinion). **A Dangerous Age** had no crime in it, whereas the Ray picture did and **Cool Sound** would. "I should have made the kid rob a service station", Furie had decided. He thought the public – or at least the exhibitors, without whom there was no public – would like a bit of crime with their sociology, and the critics wouldn't mind! As you can see, he was learning fast.

Perhaps because England was encouraging to him – and Canada, emphatically, was not – Furie moved to Britain the day after our interview (well, almost). He had a chance to make films there, small-scale, journeyman films, certainly, but *films.* **The Snake Woman** and **Doctor Blood's Coffin** were cheap horror pictures, set up in the wake of Hammer's extraordinary success, but not suggesting Furie's talents lay in that particular genre, especially without a good script. (Every aficionado knows that few horror movies *have* a good script). After a little comedy, **Three on a Spree,** two musicals with the pop star Cliff Richard were bigger and better. In fact, **The Young Ones** did his reputation a lot of good as a "rare and robust shot at a British musical".

But Furie's best work in London eventually developed from what he had begun to do well in Toronto. His *forte* was, simply, real life, particularly the life of young working people, closely and compassionately observed.

During One Night was an unusual and affecting drama, starring his friend (They had been Best Men at each other's weddings) from Canada, Don Borisenko. Sold on the posters as a sex picture, this was actually a sympathetic study of a young man who doubts his virility in casual encounters but has his fears banished by genuine love. (Susan Hampshire, later famous for **The Forsyte Saga** on television, represented genuine love touchingly).

Even better were two subsequent films, similarly (and confusingly) titled **The Boys** and **The Leather Boys.** In the first of these, a group of young men is charged with murder; metaphorically, Furie kids now *do* "rob a service station". Their trial brings

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Filmography

In Canada

1958. **A Dangerous Age**
1959. **A Cool Sound from Hell**

In Britain

1960. **The Snake Woman**
Doctor Blood's Coffin
1961. **Three on a Spree**
During One Night
1962. **The Boys**
1963. **The Leather Boys**
1964. **Wonderful Life**
It's Wonderful To Be Young
1965. **The Ipcress File**

Hollywood-based

1966. **The Appaloosa**
1967. **The Naked Runner**
1969. **The Lawyer**
1970. **Little Fauss and Big Halsy**
1972. **Lady Sings the Blues**
1973. **Hit!**
1975. **Sheila Levine**
1976. **Gable and Lombard**

A Dangerous Age

Produced, directed and written by Sidney J. Furie. Photography by Herbert S. Alpert. Edited by Dave Nicholson. Art direction by Harry Maxfield. Music by Phil Nimmons. With Ben Piazza, Anne Pearson, (both American players), Aileen Seaton, Kate Reid, Shane Rimmer, John Sullivan, Austin Willis, Barbara Hamilton, Lloyd Jones, Claude Rae. 69 minutes.

"Directed by a twenty-four-year old Canadian who has preciously worked as a television writer, *A Dangerous Age* is probably the first Canadian feature to rate serious criticism... As a first film, and from a country where so little has been done in the feature field, *A Dangerous Age* seems distinctly encouraging".

Penelope Houston, *Monthly Film Bulletin* (British Film Institute), June 1958.

A Cool Sound from Hell

Produced, directed and written by Sidney J. Furie. Photography by Herbert S. Alpert. Edited by Dave Nicholson. Art direction by Harry Maxfield. Music by Phil Nimmons. With Anthony Ray (American player), Madeline Kronby, Carolyn Dannibale, Ron Taylor, Mel Benstock, Albert Dannibale, Murray Westgate, Tom Harvey, Walter Massey, George Carron, Alan Crofoot. 71 minutes.

"Too reminiscent of similar ventures in its immaturity and reliance on gimmicks... but, as in *A Dangerous Age,* Furie promisingly combines a sensitive awareness to atmosphere with a feeling for contemporary dialogue and mood".

Monthly Film Bulletin, February 1960.

out some unexpected points within the framework of a neat social thriller which says some worthwhile things about prejudice and the damning idea of guilt by association. The director by now demonstrated a growing skill and rapport with actors, both the relative unknowns who played "the boys" and such British regulars as Robert Morley, Richard Todd and Sir Felix Aylmer. **The Leather Boys** might also be termed a social thriller and again was relevant to issues of the day, including one of the earliest of the 1960s screen's overt considerations of homosexual affection. (Actually, it drew short shrift – the gay boy was unreliable – but one must start somewhere). Although the references to crime and social unrest among young people in these pictures were not gratuitous, one sensed a commercial compromise. Furie's main concerns were still with ordinary people in mundane but interestingly studied milieus.

He might have gone on to great work (as opposed to plain damn good) in this line, except that the whole cinema was changing around him. His next mid-sixties films were transitional, not only in that he was becoming more famous and about to move from London to Los Angeles. **The Ipcress File,** in particular, was a quite enjoyable spy thriller but also strangely voyeuristic; people in it were forever peeping around and through things – doors, windows and crowds. Both spies and voyeurs were about to run rampant. Ordinary working people, even with slight criminal tendencies, were being passed by. To rob a service station would be no longer enough. Furie's recent films are too well-known to need much comment here. They are a string of confident, smoothly-turned movies, and have been mostly quite successful at the box office. Yet, while I welcome his survival in a tough show business world, I can't discount some disappointment with his later work, and hope I'm not misreading certain signs that it may be entering a different phase right now. **The Lawyer,** which brought Barry Newman to prominence, spawned the TV series, **Petrocelli,** but was uncomfortably close to televisual fakery and evasions in doing so. **Little Fauss and Big Halsy** had its protagonists on bikes again but, in thus harking back to **The Leather Boys,** showed a clear regression from the freshness and compassion of the earlier film. **Lady Sings the Blues** had some good scenes but was often at too many removes from reality, and without (like **Gable and Lombard**) fairly candidly signalling that fact.

After all this, a commercial failure, **Sheila Levine,** seemed perversely encouraging, being closer to an artistic success. Not that **Sheila Levine** was consistently cheering. Some of it was very frankly boring, perhaps because the persona of Jeannie Berlin is extreme for ready identification. But a Furie trademark – respect and caring for his characters, reasserted itself strongly. Another of his fruitful styles – people working – is oddly enough evident through the gloss of **Gable and Lombard.** And both these latest films of his remind us that *love* makes the world – and the movies – go round. I think that Sidney Furie may, figuratively, be coming home.

And literally? Back in 1966, **Canadian Cinematography** (forerunner of this magazine) put the question to him; "A great many people have asked if Furie wants to come back to Canada to make films". His reply; "I would travel anywhere to make a film if I believed in that film. I don't care where it is being made". That's a diplomatically double edged answer – and it scarcely suggests homesickness. □

Working class romance: Rita Tushingham and Colin Campbell in **The Leather Boys**

Lovers devided by modern life: Jeannie Berlin and Roy Scheider in **Sheila Levine.**

The following is the first part of a two part article (the second to appear next month), on the past, present and possible future of 3-D in the movies by freelancer John Bertram.

This month Bertram examines perception of real third dimensionality, the three-dimensional illusion of 'flat' cinema, and the history of attempts to provide real 3-D images. Included are an examination of the psychology of dimensional perception, and a regard for the artistic merits of attempting serious production in this medium.

film and the third dimension (part 1)

by John Bertram

Every so often, it seems, 3-D movies are rediscovered, reborn, and revitalized. They make a comeback. And then, once again, they fade away. It now appears that another re-emergence of 3-D is in the wind. (And holographic movies are "Just Around The Corner!" – Oh that proverbial corner.)

Why is it that 3-D motion pictures have gone through this cycle of disappearance and reappearance?

Proponents of 3-D cinema believe this to be an indicator of the importance and validity of depth in film – the fact that it has lasted in the face of so many technical difficulties. Its detractors argue that this merely reveals the shallow nature of 3-D cinema – that it has little more to offer than novelty value for a new generation.

This article attempts to bring together the many aspects of film's strained relationship with depth, its past and possible future, both from historical and aesthetic viewpoints.

But first, some background information on the third dimension itself will be helpful:

The Perception of Visual Depth

How we perceive our three dimensional world as such has long been an area of inquiry. Over the years researchers into this field have drawn up a list of "cues" – information from our environment of which we make use in our perception of space. These include:

1) **Familiar Size:** A person's prior knowledge or experience, sometimes tactile, of the objects being viewed weighed against the size of the image they are producing on the retina.

2) **Discontinuity of Texture:** The progressive loss of detail as the viewer-to-object distance increases.

3) **Linear Perspective:** The "convergence" of parallel lines.

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4) **Motion Parallax:** The fact that as the viewer changes his position, objects between him and his point of fixation appear to move in the opposite direction. The rate at which this motion takes place is determined by the ratio of the background-to-object distance to the object-to-viewer distance: the closer the object is to the viewer and the further it is away from the background, the greater will be its motion parallax. This is why from a moving train the horizon appears to be moving slower than the nearby trees.

5) **Good Gestalt:** The overlap of far objects by nearer ones, and our desire for continuous edges and simple closed figures.

6) **Accomodation:** The change in the shape of the eyes' lenses in order to bring an object into sharp focus. A weak cue, particularly in bright light situations where the smaller pupils give increased depth of field.

7) **Binocular Disparity:** The seemingly obvious fact that the horizontal displacement of our eyes causes us to see everything in the world from two different angles.

8) **Convergence:** The coming together of the eyes at the proper angle in order that the two images may be fused more easily. Not a very strong cue on its own, like accomodation its purpose is basically to facilitate the production of stereopsis through binocular disparity.

9) **Doubling:** The inevitable result of binocular disparity: everything except for our point of fixation is seen double. We are not usually aware of this fact however, as our mind tends to suppress one of the images. The doubling naturally increases the further away an object is from the point of fixation.

10) **Peripheral Vision:** The rather large fringe areas that we never see clearly but which give us the sense of wrap around vision and really being *in* the space. As a depth cue it often works in conjunction with linear perspective and motion parallax, an example of this being walking down a long hall where the exit sign is not growing appreciably larger but where the almost subconscious sensation of the walls moving by on either side gives a strong feeling of depth.

Psychologists studying perception often disagreed on the relative importance of these depth cues. For many years a widely held belief was that it was largely through monocular cues, such as the first five on the above list, that visual space was perceived. Thus the perception of depth was considered a learned process. Some went so far as to say that space was a non-visual idea, that we see a constantly changing two dimensional world into which we infer depth.

Recent experiments have tended to disprove this. They have shown 1) that stereopsis is innate, 2) that it can be produced through binocular disparity alone, and 3) that it takes place in our minds even prior to form recognition.

(These experiments were conducted in the 1960's largely by Bela Julesz, using a technique of computer-generated random-dot stereograms. When normally viewed these appear to be meaningless aggregates of randomly arranged dots. When fused stereoscopically however, forms such as circles and triangles appear in vivid depth against the background. These forms are quite unrecognizable until the pictures are viewed stereoscopically. Even six-day-old babies fixed their attention on a bar presented in depth through a random-dot stereogram, when otherwise their eye movements occurred at random.)

In discussing the evolutionary significance of stereoscopic vision, Mr. Julesz writes in his book **Foundations of Cyclopean Perception:** "Originally binocular vision served to provide panoramic vision by evaluating the two separate views that were cast on the retinae, which point sideways. ... For animals that capture food with their heads monocular parallax led to satisfactory depth evaluation. The recession of a protruding snout or beak in some animals who capture food by paws, hands, or pouncing, with the accompanying complex vergence movements of the eyes permitted a course registration between the two monocular fields. A finer registration between overlapping areas of correspondence was achieved by a neural mechanism that evolved and yielded a new sensation of stereoscopic depth. The advantages of stereoscopic depth perception probably outweighed the loss of panoramic vision for most animals. Indeed, with stereopsis, spatial localization of objects is perceived vividly as an independent sensation (similar to the sensation of color and brightness), and as such, helps to form an internal model of the outside world."

Depth in Two Dimensions

Conventional 2-D films, as do all pictorial representations, use monocular depth cues such as familiar size, discontinuity of texture, linear perspective, motion parallax, and "good gestalt", to suggest the spatial relationships between the objects being depicted. If the filmmaker wishes to emphasize these relationships he may, for example, use an oblique camera angle to intensify linear perspective. Orson Welles' **Citizen Kane** (1940) has many scenes in which deep focus and marked contrasts between background and foreground give a strong sense of depth to a two dimensional image. Perhaps the more recent vogue for shallow focus and rack shots is an attempt to simulate the depth cue of accomodation.

The furthest that 2-D cinema went in attempting to appear three dimensional was with the wide screen, and variations thereof.

The human visual field is roughly 3:1 horizontal to vertical. As screens approached these dimensions and became curved the depth cue of peripheral vision became paramount. The first "Cinerama" films in the early fifties used a three-camera synchronized set up. This system was soon replaced by one using special anamorphic lenses, one on the camera to "squeeze" the image into normal frame dimensions and one on the projector to "stretch" the picture back out to its proper wide screen width.

The ultimate extension of the synchronized camera system came in special films produced for world's fairs, such as Expo '67, in which some nine cameras would photograph 360 degrees of action. The pictures were then shown, by synchronized projectors, on curved screens which completely encircled the viewer. The wrap-around peripheral vision thus produced imparted a powerful feeling of depth, particularly in moving sequences (which inevitably resulted in the exclamation "Ooooooooo!").

The ultimate extension of the special lens system was one in which all the pictures were taken through a "fish eye" lens, and subsequently projected up onto a dome-shaped screen, much the same as those found in planetarium theaters. The result was not only to give peripheral vision horizontally, but omnidirectionally. (I viewed such a film at the Canadian National Exhibition in 1972, and it too produced its share of "Oooooo!"s.)

It is known that people with only one eye are able to develop a very good sense of depth perception by learning to rely entirely on monocular cues. With this in mind I have viewed portions of conventional films while covering one eye, and was intrigued to get a strange sense of depth, especially from those shots which made the greatest use of monocular cues such as linear perspective and motion parallax. (Upon uncovering the other eye, after watching the film monocularly for several minutes, the picture seemed disconcertingly flat. In reality, of course, the audience and the viewing room had taken on an extra dimension while the picture had remained unchanged.) This sort of false depth would probably be much greater with the addition of peripheral vision from a large, curved screen. With this in mind, perhaps the

attendants at Ontario Place should hand out eye patches to patrons entering the "Cinesphere"!

No matter how hard 2-D cinema attempts to suggest depth, however, it is always using basically monocular cues. The fact that each image is seen from only one angle by definition negates the possibility of stereopsis, which appears to be the single most important depth indicator.

Stereo Images

In the sense that we see everything in the world from two different points of view, the single lens of a camera is giving us only "half the picture". This idea is not new, in fact stereo cameras have existed almost as long as photography itself.

The first double lensed stereo cameras appeared in the 1840's. They had a single shutter and produced a pair of images on one photographic plate. Each image roughly corresponded to what each eye of an observer might see. Thus the crucial element in viewing these photographs was to have the left eye see only the left image and the right eye see only the right image.

This was accomplished by means of an ingenious little device called the stereoscope. It was basically a hand held wooden frame with a bar at one end onto which the stereo view card was placed. A person would then look at the images through a pair of lenses mounted on the other end of the viewer. These lenses redirected the line of sight for each eye allowing it to see only one image. Proper binocular disparity thus assured, stereopsis was easily obtainable. Stereoscopes and stereo view cards achieved tremendous popularity; in the latter 19th century "no parlour was without them". So mass produced were the view cards that today only the rarest are of any significant value.

The production of moving stereo images posed new problems. Firstly, either special double lensed cameras had to be devised to produce a pair of images on each frame of film or two cameras had to be precisely synchronized. Similar projection systems were also necessary. But beyond keeping the two pictures synchronized the big problem was, and still is, how to have each eye see only one image – moving pictures after all had to be projected on a screen and viewed by many people simultaneously.

Not surprisingly the first suggestion was simply an extension of the well-established stereoscope: project the two images side by side and give each member of the audience a hand held viewer through which the pictures could be fused stereoscopically. This idea proved too impractical to ever get past the experimental stage.

In the 1920's an elaborate system called "Teleview" was introduced. It involved projecting the left and right images alternately on the same screen. This "blurred" double image was then viewed through a special mechanical device with a rotating shutter precisely synchronized to the projector. It alternately allowed the left and right eyes to see their designated left – and right – view frames. The obvious practical limitations of this system resulted in its quick demise.

In the forties and fifties Russian filmmakers experimented with a lenticular 3-D system. It was based on the same theory as were those 3-D post cards which enjoyed a vogue in the late sixties. The two images were projected at precise angles from two separate, synchronized projectors onto a screen composed of thousands of vertical "ridges". The reflected picture was thus composed of the left and right images slit into tiny lines and interwoven to form one composite picture. But owing to the ridged nature of the screen the left eye saw more of the left image and the right eye more of the right image. Although it did not require any viewers or glasses, the lenticular system had several limitations: the screens were costly and difficult to produce, projection was awkward and demanded great precision, and the 3-D effect could be appreciated only in limited "viewing zones" within the theater, and even then only with the head held vertically. After producing several films with this process, it appears that the Russians have abandoned lenticular 3-D.

The two stereoscopic film systems to survive are: 1) Anaglyphic, and 2) Polarized.

The first method used red and green coloured filters. Either the left-view image was projected through a red filter and the right-view image through a green filter, or both filtered images could be printed onto one film and projected normally. Each member of the audience was then given an inexpensive pair of cardboard viewing glasses, with red plastic for the left eye and green plastic for the right eye. If the film was viewed looking through these glasses, the red plastic would permit the left eye to see the red-filtered left image, but would absorb the green-filtered right image. Likewise, the green plastic would permit the right eye to see the green-filtered right image, but would absorb the red-filtered left image. Thus we have each eye seeing each shot from a different angle, binocular disparity producing stereopsis, and voilà: 3-D movies. A significant drawback to this system is the fact that these movies are necessarily limited to a washed-out, black and white image, as the filters would drain away virtually any colour that was present.

The anaglyph 3-D method existed even prior to the 1920's. In 1925 the great French filmmaker Abel Gance produced an anaglyphic 3-D sequence for his classic **Napoleon.** Unfortunately it was never included in the finished film.

In the 1940's a new system was developed using polarized materials. In this case the left and right images were projected through polarizing filters oriented at right angles to each other. The audience wore special glasses in which the alignment of the polarized lenses corresponded to the filters on the projectors. Once again stereopsis could be obtained by virtue of the fact that each eye was permitted to see only its designated image, the other image being blocked out by the axis of the polarized lens. Though this method produced full colour 3-D movies, it required more elaborate projection facilities plus special metallic screens that would not disrupt the axis of polarization.

In 1953 and early '54, 3-D movies achieved a sudden but short-lived popularity. (Alfred Hitchcock's **Dial M for Murder** was originally shot in 3-D. Walt Disney produced animated 3-D cartoons. Almost every major studio produced a few 3-D features.) Even today the odd 3-D movie will make a fleeting appearance in one of the less prestigious film houses. But why they failed to really last is hard to say. Added production costs? Probably not – the wide screen format was introduced at roughly the same time, and surely it was as costly. Perhaps the technology involved proved too cumbersome for most theatres. Some would speculate that for the audience the wearing of special glasses was psychologically somehow too great a hindrance in the viewing of a film. Others counter that people readily adjusted to wearing glasses but that improper projection and misalignment of early 3-D films resulted in eye strain.

For whatever reason, the first 3-D movies never really got beyond the fad stage; consequently few serious filmmakers attempted to explore their possibilities. It appears then that while 3-D movies exist, 3-D cinema is yet to be invented.

(to be continued next month)

Next month, Bertram investigates the basics of the next generation of 3-D cinema, the laser-generated hologram. He explains how it works, and compares it to the earlier methods of 3-D production before going into its limitations and discussing some of the concepts involved in "movies without a screen". He will also discuss many of the pitfalls of thinking about the future possibilities of 3-D.

Gilles Carle writes and directs his own features and has often been successful both artistically and commercially. Twice his films have been chosen to represent Canada at the Cannes Film Festival and rumor has it that his latest feature is in the running this year. Piers Handling follows Carle's career and offers an analysis of the themes in his films.

themes from gilles carle

by Piers Handling

Gilles Carle during the shoot of **Les corps célestes** (1973)

Thematic analysis

Urban absurdity
La vie heureuse de Léopold Z. (1963-65)
Le viol d'une jeune fille douce (1967)
Red (1969)
La mort d'un bûcheron (1972)

Rural escape and definition
Red (1969)
Les mâles (1970)
La vraie nature de Bernadette (1971)
La mort d'un bûcheron (1972)

Quebec woman exploited
Le viol d'une jeune fille douce (1967)
Red (1969)
Les mâles (1970)
La vraie nature de Bernadette (1971)
La mort d'un bûcheron (1972)
Les corps célestes (1973)
La tête de Normande St-Onge (1975)

With the release of **La vie heureuse de Léopold Z.** in 1965, it was obvious that a new talent had arrived on the scene. Ten years later, and with eight features under his belt, we have seen the release of Carle's latest film **La tête de Normande St-Onge.** Carle's output, while not prolific, has certainly been steady and of a quality that has raised him into the front ranks of Quebec cinema. He is also a filmmaker who has remained remarkably faithful to his roots and while this does not preclude a broadening of his vision, it has allowed him to refine his statements. Within his work it strikes me that there are certain identifiable themes that deserve analysis. While Carle is not a 'difficult' filmmaker, he has tended towards visual allegory, and my reaction to **La tête de Normande St-Onge** prompted me to 'place' this film in some context. **Normande St-Onge** appears to mark a new step for Carle, but while it moves forward in new directions it is also firmly rooted in the films that preceded it. On reading most of the interviews, reviews, and critiques, both English and French, on Carle, I have always been left with a vaguely unsatisfied feeling, as if the authors have not fully comprehended what it is that Carle is really trying to do with his films. I offer the following then as a tentative base for further examination, and as Carle's work has been largely inaccessible to English audiences, perhaps it will lead them to a desire to see the films, or to look at them in a new light.

Categories tend to be somewhat facile and pompous, but approaching Carle's work I detected three major trends that are roughly chronological. Realizing that these categories by no means include all of Carle's themes, they are useful in an analysis of Carle's work as a whole.

Piers Handling is head of the Canadian Film Institute's publications section, and is currently finishing a book on Canadian feature films in the sixties.

Urban absurdity

Carle's first feature, **La vie heureuse de Léopold Z.,** is evidently a germinal work. Produced rather accidentally* it has a charmingly rambling feel to it, and coupled with the character of Léopold it is easy to view it as a film of gentle observation, rather than conscious statement. Episodic in structure, and full of comic invention, it follows the day of Léopold, a snow-plow driver, on Christmas Eve, the day of a big storm, as he tries to find time to do a series of errands, while evading the eyes of his supervisor. But it is also a film replete with instances of a man who is vaguely uneasy about his place in society – a society that cannot deal with his demands, no matter how unarticulated they are. Throughout we are shown how the mechanical subtly dominates people's lives. The film opens with Léopold trying to start his truck while his wife hangs a telephone receiver out of the upstairs window so he can talk to his irate supervisor who wants to know where the hell he is. He is told when asking for a bank loan that this hole in the computer card means that he has once been three weeks late on a payment. We see Josita trying to get into the night club she is booked into, only to be told through a loudspeaker above the door that she has to ring a doorbell that she can hardly reach. Within all this Carle sketches a milieu that is at once disturbing, comical and continually present. On the radio we hear of a bank being robbed by three men disguised as Santa Claus, and in one of the most telling sequences in the film, Josita, in the shower, assumes that the person who rushes in and out of the house is a sex maniac. Of course it is only Léopold, frantically dressing for mass, but Carle undercuts the humour of the scene with Josita's spontaneous reaction, a reaction which we can only assume has been conditioned into her. **Léopold Z.** has an air of unease to it, a sense that things are happening so quickly in the background, in the world around us, that we have little time to absorb it all.

Guy L'Ecuyer as Léopold Z.

Yet it also highlights an individual's conflict with aspects of life that threaten to overtake him. The continual fight against time is something that Léopold is forced to be conscious of because of the restrictions of his job. He has to find time to pick up the fur coat which is his wife's Christmas present, he has to negotiate a small loan to pay for the coat, and he has to pick up Josita at the train station. When Léopold looks out at the hundreds of cars stuck in the storm during rush hour he mutters "Why didn't you stay home. Now we have to work like slaves on Christmas Eve." He sees his chances of making midnight mass disappear due to the selfish anonymity of people who have driven their cars to work. Léopold tells Josita that he once tried to get a job

* *It was originally to be a short on snow removal but Carle, under the noses of the NFB, expanded it into a feature.*

as an excavator when they were building the Métro, but he was turned down – once a snow-plowman, always a snow-plowman. It is with this statement that Carle makes his most subversive comment, an indictment of a system that pigeon-holes people and their aspirations.

In **Le viol d'une jeune fille douce** the tapestry of absurdity is more defined. We begin with a shot of a couple sitting a few feet apart on a park bench, talking to each other through walkie-talkies, and this scene sets the tone for everything that follows. It is in essence a film about a normal girl living in an abnormal society, and in the same way that the *elle* in Godard's **Deux ou trois choses que je sais d'elle** refers not only to the woman in the film but also to Paris, the rape in **Le viol** alludes not only to the actual rape that the brothers commit, but also to what is being done to Julie's mind. Living in a slightly absurd, disquieting society that forms the backdrop to the film, Julie is an emotional cipher – her being is dominated by what surrounds her. Discovering that she is pregnant, and not knowing who the father is, she flirts with the idea of an abortion but instead decides to take a lover – a Moroccan who is new to Canada and is trying to find his way about.

One of the most disturbing things in the film is the suicide of Susan, her neighbor. Opening the door one morning to go to work, Julie is confronted with a dead body being carried down the stairs by the police. Turning to tell her lover, and her girl friend, who is also living with her, she cannot wake them. Descending into the street, she occupies the place left by the ambulance that we have just seen drive off with Susan's body. The overriding impression we are left with is of people who are incapable of absorbing certain aspects of life or who do not want to deal with them.

The three brothers, modern day gangsters, named after angels (Raphael, Gabriel and Joachim) only add to the uneasy feeling of distortion. Their rape of the girl, a hitchhiker they have picked up, is unmotivated, and combined with Julie's non-reaction while sitting quietly in the car, is extremely disturbing. The subsequent arbitrary finding of a man whom they convince themselves is the father of Julie's unborn child, which culminates with them taking a picture of him for future reference, adds to our feeling of unease. The film is full of such instances – Julie trying to give her new-born baby away, leaving it in the back seat of the car that somebody drives off with, collecting the baby from the police station, typing the autobiography of her Moroccan lover, her girl friend running off with an Australian only to return days later, and Susan listening to music that obviously exists just in her head. **Le viol** sees Carle stretching himself filmically and artistically, and with this sense of actions that have no motive, and which are often incomplete and semi-farcical, he has found a perfect form for expression.

The impetus of this movement sees its most complete expression in **Red,** where what formed the backdrop to **Le viol** here intrudes more forcibly into the film, until it concludes with Red's brutal destruction at the film's end. **Red** is a portrait of a half-breed who lives in both his white half and his Indian half. He expresses all the contradictions of our society, and even if the tensions within the man are not completely dealt with by Carle, his conflict with the society that spawned him is graphically depicted. Red himself is an uneasy amalgam of modern-day playboy, frontiersman and small-time gangster. He is at war with his 'family' – a curious mixture of half-brothers, and a half-sister and her husband, Frédéric. Red is involved in a car theft ring and the film opens after he has stolen from Frédéric's car business. Everywhere that Carle turns his cool eye we have evidence of duplicity, cruelty and unhappiness. The absurdity of much of what happens is again terribly upsetting. Red's mother dies for no apparent reason other than almost willing it upon herself, and Red's half sister Elisabeth is gruesomely killed by an anonymous sniper outside her home, as she carries groceries into the house. A stag party given for the impending marriage of one of the half-brothers is grotesque in the extreme, and ends in a whore being viciously stabbed in the leg for failing to arouse the groom-to-be. When Red escapes into the wilds of Quebec, it is only to stumble across a wilderness community of smugglers, which lives off the urban society that surrounds it. We are introduced to a couple of its members as they are dismantling a police car, prior to transporting it bit by bit across the lake to their camp. It soon becomes obvious that this group, like Red, are urban dropouts who have been driven into the bush. Unhappy with his new surroundings, and realizing that escape is no solution, Red is drawn back into the metropolis that he cannot escape. He decides to confront his pursuers, only to be gunned down in front of Frédéric, ironically in the middle of a car show being held in Place Bonaventure.

Daniel Pilon plays Red, supported by Katherine Mousseau and Raymond Cloutier.

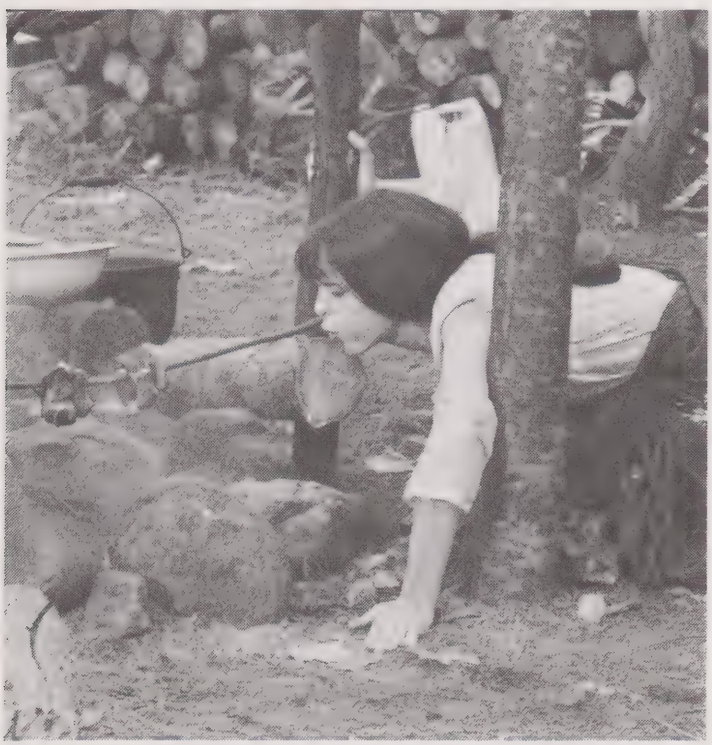
With **Red** Carle had reached a transitional phase as a filmmaker. This theme of dissatisfaction with urban life was temporarily laid to rest and, while it has not been banished from his films, it does not pre-occupy him in quite the same way.

Rural escape

The film that bridged the gap from Carle's first major preoccupation, to his second, was **Red.** Society had pushed Red and his girl-friend from the city into the countryside – the Canadian bush. However, for Red, a half-breed, the transposition was not successful. In effect he is more of a white man than an Indian, having adopted most of the external trappings of modern society. Furthermore Carle shows that rural Quebec society has not remained untouched either. Unsentimental in his approach, Carle strips away

the mythology of the great untouched Canadian outdoors to expose it as a hollow misconception. Bill Sullivan, the leader of the gang of smugglers who inhabit this otherwise deserted part of Quebec, personifies all of these contradictions. A Québécois speaking broad joual, he is given an English name, and when we are first introduced to him, he is sitting outside, watching his portable television set on a tree stump. Even the bizarre surveyor who pitches his tent on the perimeter of the little camp is an ominous foreshadowing of the intrusion of a society that is never very far away.

But it is with **Les mâles** and **La vraie nature de Bernadette** that Carle turns to this theme with full force. On the surface **Les mâles** presents us with what can be interpreted as an idealized retreat into the joys of nature. The two men retire into the bush, presumably to escape the vagaries of a hostile world. This is treated more thoroughly when they trundle off to the local village, desperate for a woman after their months of isolation. Choosing the daughter of the local police chief, they kidnap her and set off a bizarre, manic, almost wild-west chase, which ends with them in jail. They manage to escape and, lessons learnt, – society still does not understand them – they return to their camp, only to find the mirage of Rita Sauvage – the answer to their dreams, the unfettered, uncomplicated woman. Setting up a ménage-à-trois, their idyllic retreat blooms as Rita dispenses her sexual favours with complete freedom. However, inevitably it seems, masculine jealousies begin to cloud the horizon and when the two men come to blows, Rita vanishes as quickly and as quietly as she came. The men suspend hostilities, reunited by their common aim to find Rita, a search that is never concluded but which finds them finally in Montreal, trying to find her through meditation. Throughout the course of **Les mâles** we see that disassociation with civilization, or contemporary values, is extremely difficult – if not impossible. Saddled by a cultural baggage that cannot be easily discarded, their new lifestyle is doomed, and when presented with an opportunity to establish a new form of living arrangement, their machismo blinds them to their selfishness. Alone and confused by the film's end, they are almost in a state of suspension as they grope towards some type of self-awareness.



Andrée Pelletier as Rita Sauvage keeping the home fires warm in **Les mâles**

La vraie nature de Bernadette was to cover much of the same ground but in a more forceful manner, with many of the tensions held in a finer balance. Bernadette, alone in her apartment one day, impulsively packs up and leaves the city with her child to start a new life in the country. Pursuing a line of development begun with Rita Sauvage, Carle turned Bernadette into the most complex character he had yet dealt with. She is an earth mother, and Carle portrays her with immense charm, vitality and energy. Bernadette, in her return to nature is determined to discover the joys and the simplicty of country living. There she will be able to express her true nature. Ample and generous, she becomes the centre of a community that relies on her energy, and the simplicity of country living. There she will be able shares herself with anyone who needs her help, yet it is obvious that there is a naiveté to her which is extremely dangerous, while also being seductively attractive. The destruction of Bernadette's dream is ruthless and cruel, but ultimately necessary for her growth, as she begins to comprehend the fact that one cannot escape from reality, or from the imperfections of human nature. While Carle recognizes the inherent attractions of his heroine's move to the country, he is aware of the moralistic, evangelist impulse that motivates Bernadette. She too is saddled with a cultural heritage that views nature as an unspoilt rustic haven. But finally Bernadette is soberly forced to re-evaluate her ideas. Taking up a gun to support Thomas and the farmworkers in their struggle, she has begun to understand his hard-nosed, practical nature, a characteristic that had previously irritated her, as Thomas did not conform to her idea of what a farmer was and should be.

This move towards self-awareness is also to be found in **La mort d'un bûcheron,** which immediately succeeded **Bernadette.** Like **Red,** Bernadette provided a bridge to another step in Carle's career, for until that film Carle's world had been predominantly a man's world. Subsequently he was to turn his attention towards the plight of women in Quebec, a theme that he is still obsessed with.

Quebec woman exploited

Carle had not ignored women in his films, but until **Bernadette** they tended to be peripheral characters. In **Le viol d'une jeune fille douce** he had dealt with a young, modern girl in a cold abstract way, but her concerns were overshadowed by his desire to sketch a portrait of what surrounded the girl, rather than to treat her as the primary figure in the film. In both **Red** and **Les mâles,** women are similarly in the background or not treated in depth. Red's girlfriend is the first example of a woman in Carle's film who is frustrated and angered by the traditional sex roles. Rita Sauvage is more of a catalyst in **Les mâles** than a fully realized character. But Rita provided the basis for what was to become Bernadette, Carle's first complete and complex female. But it was in **La mort d'un bûcheron** and the two features that followed that Carle was to turn his full focus on women in Quebec society.

La mort d'un bûcheron is a withering indictment of the exploitation of a young girl who comes to Montreal to find a father who has disappeared. Bewildered and jobless, she looks up an old friend of her mother's, Armande St-Amour, and gets a job with him as a topless singer after innocently auditioning as a folk singer. He is ruthless and cruel, beating her viciously one night when she arrives late for one of her shows. She takes up with a young journalist, François Paradis, who vows to help, but ends up exploiting her to further his own career, persuading her to do a sensual, semi-nude dance for a lecherous, but influential, old man. And finally she drifts from Armande and his bar into commercial advertising and modelling where she is invariably used as a nude mannequin. She is used by men at every turn – used for her beauty, used by those who can help her

Carole Laure as go-go dancer in **La mort d'un bûcheron**

Desmond (Donald Pilon) and his girls in **Les corps célestes**

find her father, and used by people who see her as an object and a titillation. Suffocated by this overwhelming masculine influence, which ironically provides the impetus for the film in the sense that Maria is attempting to discover what happened to her father, **La mort d'un bûcheron** chronicles Maria's slow, painful move towards some type of liberation. After she has finally found out the fate that befell her father, her boyfriend pushes her into making love with him. Freed of her father's shadow, will this male become her new oppressor? In a sequence that is one of the most moving in all of Carle's cinema, she pushes him away, and outside in the full light of day reflects in an off-screen narration that finally she is free. Although she is also alone, it is an ending tinged with optimism – unique in Carle's oeuvre.

Les corps célestes was not to have this ray of hope. It remains Carle's only period piece, and dealing as it does with a pimp and his covey of prostitutes in a mining town in pre-Second World War Quebec, it continues Carle's devotion to this theme. Ambitious in scope, it is perhaps a trifle imperfect in execution, as if Carle could not balance all of what he wanted to communicate. Paralleling the establishment of a whore-house with the impending war in Europe, Carle satirizes certain things in an incomplete fashion. But if Desmond is determined to juggle all the conflicting forces of the town – the church, the miners, and his harem of girls, one of whom he is attracted to – it allows Carle to comment again on a masculine society that is primarily concerned with using its women. Rose-Marie, Desmond's new flame, is subjected to all his jealousies and rages when she does not submit to his desires. Instead she has found a rather innocuous lover of her own, whom she eventually runs off with. However it ends with their return to the protection of Desmond and his whore-house when he, and consequently she, cannot survive in the world outside. Her subjugation is complete. After the breath of optimism that ended **La mort d'un bûcheron,** Carle executes a total about-face.

The bleak implications of **Les corps célestes** were obviously not a vagary in Carle's development, as **La tête de Normande St-Onge** confirms in a rather emphatic fashion. Normande has certain elements in common with Bernadette. She is the centre of a group of people who depend on her for all kinds of things, and who all make a series of different demands on her. She will be used and exploited by everyone. While she gives, they take, and Normande, desperate for love herself, is eventually driven mad by their insatiable wishes. She gives money to her sister who doesn't even bother to visit their mother in the hospital, she cares for an elderly neighbour who ends up by declaring that Normande never did anything for her, and she is used by a sculptor who freezes her beauty into a nude statue while hardly concealing his desire for her. She brings her boyfriend a book as a present, on a subject that means a great deal to him, yet the only way he interacts with her is on a sexual level which leaves Normande unsatisfied. Carol, the magician, at first kind and open, angrily and selfishly denounces her for sleeping with her lout of a boyfriend. Normande's motives are totally self-effacing – she wants to have her mother with her, a mother who has been consigned to an insane asylum by an intolerant brother. Even here great pain is caused when her mother shows a preference for her sister, while virtually ignoring Normande. Worn down on all sides, Normande finds it increasingly difficult to deal with reality, and turns to sexual dreams and fantasies where she is always the centre of attention, and where she assumes the dominant role. The final image of Normande, who cannot register any emotion or feeling, finally mad, is if nothing else a protective device, but the eye that looks out at us is only staring into the void.

Conclusion

As has been evident throughout, Carle has remained remarkably faithful to a few major themes. While they cannot explain all the elements that constitute his films, they can provide a structure within which to approach his work. But before ending I would like to touch on a few more points. After seeing **La tête de Normande St-Onge** it struck me that it was less a film about madness, and its interchange between mother and daughter, than a film about an attempt to construct and re-establish the family unit. In reflection is this not what all of his films are about? They are all concerned with the family in some way, whether it is the demands it places on Léopold on Christmas Eve, the protective impulse which results in violence, death and rape in **Le viol d'une jeune fille douce** and **Red,** the ménage in **Les mâles,** the attempt to establish an extended family in **Bernadette** based on rural values, the search for the father in **La mort d'un**

bûcheron, the pimp and his family of whores in **Les corps célestes,** and the search for the mother in **La tête de Normande St-Onge.** That this move towards setting up some equivalent to the family is never achieved, is not a result of an artistic failing, as has so often been levelled at Carle (i.e. he doesn't know how to end his movies) but it is obvious on the evidence of the films his view is becoming bleaker and more despairing.

Furthermore the characters in the films are generally in the process of defining themselves. In **Red** it results in confrontation and death, but it shows that escape is no answer. The two men in **Les mâles** realize what they have destroyed by the end of that film and have come to more of an awareness of their devisive impulses. Bernadette is continually in the process of refining her attitudes and ideals until she reaches some kind of understanding, which serves as a basis for action. Maria Chapdelaine explores her father's past in an attempt to purge herself until she is finally free. And finally Normande essentially follows the same path as Maria Chapdelaine, but here the self-definition is not allowed to take place – in its place there is its opposite, fragmentation. The first scene in **Normande St-Onge** centres around Normande wondering if she will ever have a child. And while there is this obsessive search for the family unit during the film, and to some extent her mother almost becomes a surrogate child for Normande, everything is doomed to failure and nothing is ever allowed to consolidate. Normande's thoughts remain just that, thoughts. Carle's characters more often than not remain alone in a cruel world by the end of the films.

There is one other aside, a question that has intrigued and mystified me. Images of fruit and vegetables abound in his films in the strangest contexts. It makes its first appearance in **Le viol,** when during the rape Carle cuts back to Julie in the car eating an apple. In the next film Red's half sister is murdered and she is shown in a pool of blood, surrounded by the fruit she has been carrying into the house. In **Bernadette** there are numerous examples: the film opens on framed paintings of a carrot, a beet, a cucumber and a tomato. Bernadette drives into the country with the back seat of her convertible stuffed with bananas. The three old men play pool on her kitchen table using oranges for balls, and of course there is the image of the farmers dumping all their produce on the highway. And in **Normande St-Onge,** Normande's boyfriend is obsessed with mushrooms. What do these images mean? Contrasted with this is his increasing use of sculptures of one sort or another – the papier-maché heads of the lumberjacks in **La mort d'un bûcheron,** and the nude sculpture that Normande is posing for in **La tête de Normande St-Onge.** For me these props have always had a disturbing edge to them – they appear where they don't really belong and are perhaps ultimately unexplainable. But on the other hand could they not be images of sterility and growth, images that match the tone and the mood of the films. The sculptures have a frozen, sterile quality to them, haunting and devoid of emotion. In **La mort d'un bûcheron** they anticipate and are reminders of the deaths of the lumberjacks. One could argue that the sculpture in **Normande St-Onge** serves a similar function. But they are also images of the past, of something that is frozen in time, and will not develop or grow any further. The use of fruit and vegetables ironically provides a similar effect, for when they are used, more often than not they counterpoint something that is in a state of disruption, or which has stopped growing. But I would hesitate to 'classify' these images in only one manner, as they are open to a multitude of interpretations – the use of fruit in **Bernadette** seems to serve a different role.

What is intriguing is the direction that Carle will now follow. Only **Red** has as nihilistic an ending as **La tête de Normande St-Onge,** but Carle showed that he had the ability to grow beyond that film. The fact that he has left his partnership with Pierre Lamy in Les Productions Carle Lamy, and shot a film for the CBC in Toronto points towards a need he must feel for change. On the evidence of the films he has much to give us yet. □

Carol (Reynald Bouchard) and Normande (Carole Laure) in **La tête de Normande St-Onge**

Gilles Carle's

Filmography

Shorts (over 350 in all since 1960)

Manger (30 mn) 1961.
Dimanche d'Amérique (28 mn) 1961.
Patinoire (10 mn) 1962.
Natation (27 mn) 1963.
Patte Mouille (10 mn) 1963.
Solange dans nos campagnes (26 mn) 1964.
Un air de famille (28 mn) 1964.
Perce on the rocks (10 mn) 1964.
Le Québec à l'heure de l'Expo (20 mn) 1967.
Stéréo (10 mn) 1971.
Les chevaux ont-ils des ailes (18 mn) 1974.

Television

Place à Olivier Guimond (60 mn) 1966.
Place aux Jérolas (60 mn) 1967.
Un hiver brûlant (52 mn) 1971.
Les chevaliers (55 mn) 1971.
A thousand moons (50 mn) 1975.

Feature Films

La vie heureuse de Léopold Z. (1965).
Le viol d'une jeune fille douce (1968).
Red (1969).
Les mâles (1970).
La vraie nature de Bernadette (1971).
La mort d'un bûcheron (1972).
Les corps célestes (1973).
La tête de Normande St-Onge (1975).

censorship or classification (3)

A Clockwork Orange by Stanley Kubrick

nova scotia
beyond censorship

A private citizen took the Nova Scotia Board of Censors to court and won his case; the repercussions are echoing through the province, and an appeal is in the works. Lon Dubinsky measures the importance of this action and introduces us to censorship in Nova Scotia in this, the third part of *Cinema Canada's* series on censorship.

by Lon Dubinsky

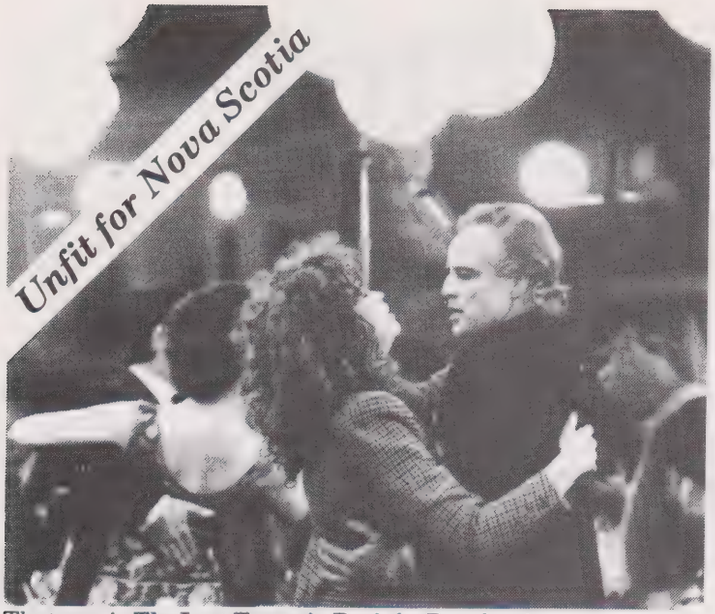
Over the years Nova Scotia has become known as the province that banned both **Last Tango in Paris** and **A Clockwork Orange** and as the purveyor of cut versions of films that would have mystified even the most editorially conscious of the legendary Hollywood Studio bosses. However, Nova Scotia is often a province that thrives on extremes and since February of this year, it has no censorship policy to speak of. Its Board of Censors, which had one of the most sweeping terms of reference in Canada, is now gainfully unemployed.

About two years ago, Jerry McNeil, a former newspaper editor now with the Canadian Press, questioned the censor board's decision to ban **Last Tango in Paris.** On considering legal action, he discovered that he could not directly take the censor board to court over their position. What first had to be decided was whether McNeil as a citizen had the right to take an administrative board of this kind to court. Beginning from that premise, he took his case all the way to the Supreme Court of Canada and won. During the past six months he returned to the censorship issue itself. Recently, the appeal division of the Nova Scotia Supreme Court ruled in favor of McNeil claiming that censorship is a federal matter to be dealt with under the Criminal Code and thus not subject to provincial jurisdiction.

For McNeil it has been a demanding two years that have fortunately culminated in more than a personal victory. The McNeil case not only challenged film censorship, it also questioned whether government ought to intrude into matters regarding the public's right to make direct judgments and choices.

The Nova Scotia government is most perturbed about the Supreme Court decision and the Attorney-General has announced that the Province will consider appealing the decision in the Supreme Court of Canada. The other provinces are expected to support Nova Scotia in its appeal as any ruling would affect the matter of film censorship throughout the country. The present court decision has given the government its share of sympathizers but it has also created an unusual alliance among its supporters as both civil libertarians and theatre chains have welcomed the decision.

Lon Dubinsky teaches in the Department of Education at Dalhousie University and serves on the Board of Directors of the Atlantic Film Co-op. He has done freelance writing and broadcasting on film.



The tango in **The Last Tango in Paris** by Bertolucci

The appeal in the Supreme Court of Canada creates a federal-provincial conflict regarding jurisdiction and constitutionality. What the Supreme Court will actually do is difficult to predict. Here are three possible scenarios. At best we can hope for an abolition of censorship based solely on civil liberties and human rights. Second, the court may rule that censorship is under federal jurisdiction but make that claim in line with the Nova Scotia Appeal Court's reference to the Criminal Code. This careful ruling might cause Parliament to enact specific federal legislation over and above the current provisions in the Criminal Code against obscenity. The third choice would be a court decision to return censorship to provincial jurisdiction thus activating once again, at least in Nova Scotia, the archaic Board of Censors.

These possible directions indicate that the McNeil case has far-reaching implications. Whatever its outcome, the court's decision will set a legal precedent concerning not only film but censorship of other art and mass media. The Supreme Court is well aware of this prospect and judging from its rather narrow rulings on such publicly active issues as abortion, it might choose to handle the censorship case very cautiously.

Besides the court decision, film censorship has even a broader context. Not only is it a means of preventing the public from seeing certain films, it is also very much a part of the film distribution and exhibition network in Canada. Clearly the McNeil case revealed only one-tenth of this federal-provincial complexity. Hopefully the McNeil case will make it permissible to see anything, but the accompanying question will be *how* do we get to see it. The Council of Canadian Filmmakers is about to tackle, under existing federal combines laws, the matter of monopoly of film distribution and exhibition by the Famous Players and Odeon chains. However, just as censorship is a provincial nightmare, laws governing film distribution and monopoly can also be found on the provincial statute books. Let's return to the Nova Scotia experience as an example of provincial control.

The Theatres and Amusements Act contains a number of general laws covering film distribution and exhibition and they seem quite tailor-made to meet the needs of the theatre chains. There is one section in this act that is pathetically unique to Nova Scotia:

"8. (1) Every moving picture exhibitor who exhibits other than 35mm film for gain shall hold a license which is in force.

(2) The fee for such license shall be $10.00 and the license shall expire 30 days after it is issued, provided that the maximum fee shall be $60.00 in any one.

(3) ***No such exhibitor shall exhibit any motion picture film (a) in any city or town in which there is a licenced 35mm theatre,*** *or*

(b) ***in a municipal district within five miles of a licensed 35mm theatre in the same district.*** *For the purpose of this subsection, mileage shall be computed by the shortest public highways.*

(4) The provisions of this section shall not apply to the exhibition of moving picture films shown in a private home or in connection with the work of schools, colleges, churches, hospitals, naval, military or air force establishments."

Nova Scotians have come to call the underlined provision the 'Paramount Law'. It is a form of film consorship as it prohibits certain kinds of films to be shown and it favors specific forms of distribution and exhibition. It is a closely guarded provision that continues to be enforced. In fact, when you make a telephone call about the provision to the Amusement Regulations Board which administers the Theatres and Amusements Act, they become very defensive. The McNeil case certainly questions the existence of the Board of Censors but it does not have the scope to question provisions of this kind.

The McNeil case has made film censorship a national issue but in doing so it has exposed the federal and provincial entanglements that account for the sorry state of film distribution and exhibition in Canada. Those concerned with the control of distribution and exhibition should now go beyond the specific terms of reference of the McNeil case. The case, together with the Council of Canadian Filmmakers recent intentions, will hopefully precipitate this, provided that the provincial laws governing the film monopoly are confronted as well. It is about time, as recent apologies and excuses for the state of film in Canada were beginning to sound like another form of censorship. □

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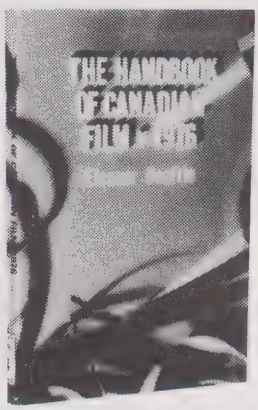

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winnipeg film symposium 1976

by Stephen Chesley

photo: Stephen Chesley

(l to r) Kirwan Cox, Tom Shandel, producers; Michael Spencer; Linda Beath, distributor; André Lamy; Sandra Gathercole; Len Klady.

One of the anomalies of the Canadian filming situation is that, once a year, various funding sources get together to offer some sixty participants a free three-day trip to Winnipeg for discussions and films. Stephen Chesley gives us the essential points of the debates held during this year's Symposium.

The Fourth Annual Canadian Film Symposium, held as part of the Festival of Life and Learning at the University of Manitoba from February 2-5 under the guidance and spiritual direction of Len Klady, assumes a role each year of a tribal gathering. From across the land filmmakers make their way through winter's icy blasts to the cold, sunny, clear Winnipeg council chamber. And each year, while the goals and basic issues remain relatively constant, the emphases change. And the East meets the West and finds common ground. This year several of the chiefs didn't make it – trapped in a massive storm in the East – but the rest arrived at some implied, if not articulated conclusions, and conveyed an overall impression of the Canadian Film Industry in early 1976 that is heartening, to say the least.

If there is any one word to describe the outlook of the participants' it's 'positive'. There is a basic assumption that people are making films whether features or shorts – and this year, for the first time, discussion about shorts equalled or surpassed that about features. Less bitching was evident, although a small chorus of "The Government owes us" could be heard from time to time. But on the whole a great deal of knowledge about the film industry has been acquired since the first major Symposium two years ago, and it showed in the discussions, which were much more practically centred, rather than occurring on the simple level of government vilification.

This attitude has resulted, I think, not because of any brilliant moves on the part of Government film agencies. In fact, the opposite is almost true. Government on the highest level is disregarded as impotent, and the preference is to work on the local level with regional representatives of government bodies that can offer direct aid and comfort to accomplish the main task: make films.

In fact, the overwhelming difference revealed by this year's Symposium was the actual strength of regional activity, and, for the first time, some explanation of why it is so strong. There is a definite allegiance to the various parts of the country, most in evidence in the Prairies, where Vancouver usually stands alone in espousing the virtues of recording the life of one's own provincial habitat. Toronto is no longer seen as The Big Apple to all, and conflict is sure to grow between regional outposts of organizations based in central Canada and the filmmakers who feel the Big Guys aren't responsive to local needs. It'll be rough going because neither side now understands or sympathizes with the other's chosen centre of work loyalty.

Of course Mr. Faulkner *et al* did not escape some well-thrown darts. But he himself occupied a new position in discussions: whenever representatives of government film agencies occupied panelist chairs, they were not assaulted as symbols of Ottawa or Montreal incompetence. Instead the CFDC and NFB and Canada Council, while still sitting on the fence, seemed to be falling to the filmmakers' side a slight bit; people seemed to realize that the ultimate problem was not artistic ignorance at the top, but political ineptitude and that both filmmakers and government film agencies were in the same position with the same goals. The enemies are still American domination of all Canadian film markets and Faulkner's endless cowardice and limited vision, but all present realized that both filmmakers and government bodies need to join the battle on the same side, thus rendering obsolete the approach of divide and conquer used so effectively to stifle strength in the past.

Stephen Chesley founded Impact Magazine *in 1971 and was editor of* The Canadian Film Digest *from 1972 to 1974. He is presently a free-lance writer and photographer and is a member of the Board of Editors of* **Cinema Canada.**

Klady again assembled an interesting group of features and shorts for screening. The list includes **Bar Salon, Pour le meilleur et pour le pire, Cold Journey, A Sweeter Song, The Clown Murders, Eliza's Horoscope** in the feature category; **Potlach, Bachman-Turner Overdrive, Buenos Dias Companeras** in the longer short category; and many shorts from NFB and regional co-op productions centres. Most of the filmmakers were there for personal discussion.

The panels themselves were, except for a Policy discussion, very much low key, and took the tone of explanation and description rather than accusation. The storm did prevent certain important elements from reaching Winnipeg on time, such as Colin Low and Tom Radford for the Regionalism and Film panels. And from time to time discussions were overlong on the tangents of co-op survival and the relative merits of the 'hustle' in the grand scheme of things; but during the flow of words a great deal of information was passed, a couple of bits of which were really announced for the first time. Herewith a general summary of the highlights of each.

REGIONALISM AND TELEVISION. The panelists: Terry Marner, a Saskatchewan filmmaker; Ralph Thomas, a CBC Drama producer based in Toronto, Vancouver filmmaker Tom Shandel; ACCESS Alberta head Jim Stanton; Leon Johnson, co-ordinator of the Winnipeg Film Group.

Moderator Len Klady opened the panel by asking each member to outline the role of his local TV entity. Jim Stanton began with a description of the three-year-old Alberta educational TV and radio corporation, explaining that its $6.5 million annual budget is used to operate CKVA FM radio, buy open time on CTV for a daily magazine show, prepare school programs, produce a quarterly magazine, and operate a sales arm. One third of production is freelance, said Stanton, and added that Alberta freelancers are

Ralph Thomas

Bob Lower

photo: Stephen Chesley

incensed with the Corporation for insisting on acquisition of all rights for three years.

Terry Marner, though not now a part of the operation himself, outlined the beginnings of Saskatchewan's public broadcasting effort, just now moving into operation. He said that initial attempts to separate it from direct government control were futile, and now the Department of Education is the umbrella for the broadcasting efforts. It's overloaded with bureaucracy, and only in the fall plans to take on production personnel. Marner said that CBC Saskatchewan is under Manitoba budget, so in effect Saskatchewan is a colony of Manitoba, supplying technicians and often creative personnel; as well educational TV on CBC is also financed through Manitoba. He said that he

himself is working on co-productions with CTV, and calculated the amount of potential freelance employment in Saskatchewan at nil.

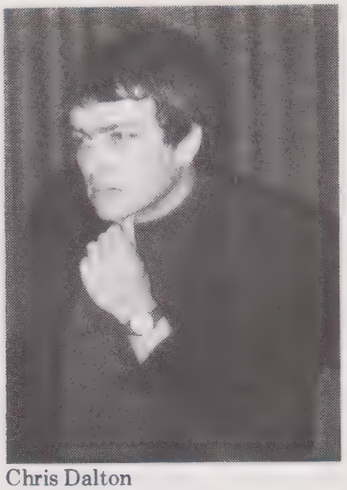
Manitoba, said Leon Johnson, has a budget now frozen at $150,000. There is no central authority on the public level, and production must go through each department.

Tom Shandel outlined B.C.'s pioneering effort in public TV: Communications Mandate. There's no educational TV in B.C., but last fall freelance filmmakers and creators were asked to submit plans for CM, and the government would buy time on the CBC for broadcast. It was an attempt to create an alternative TV system. Shandel himself submitted a plan for Pacifica TV, whereby half-inch video would be used to create a muckraking media to fill the void in B.C. of progressive media. It was to be a combination of high grade journalism and low grade technology. "But", said Shandel, "on December 11 we lost a great deal. No contracts had been let so the new governement can get out of it. Right now there's no official word, but it looks like it isn't going to happen."

The discussion then turned to the last bastion in the public list to face assault: the CBC. Ralph Thomas outlined the CBC content and structure. He described the Corporation as a reflection of the country: federal, provincial, and city-state levels, and the relationship most volatile on the last level; for example, Cornerbrook is incensed with CBC-St. John's. Regions operate heavily in public affairs, with dramatic production now centred in Toronto, but with Winnipeg and Halifax and then other regions to be strengthened. The coverage of provincial issues depends very much on the region: it reflects how much people in the area want something. The West is weakest, said Thomas, and the Maritimes the most lively and interesting. CBC-St. John's is inextricably tied up with the politics of the province; Joey Smallwood insists he was defeated by a CBC public affairs producer. In the educational area, the

photo: Stephen Chesley

Paul Morton



Chris Dalton

CBC meets with the council of provincial education ministers; ethnic broadcasting is now in ferocious debate at the CBC, and at this time there's no indication of how the multiculturalism issue will be resolved.

The attack on the CBC began, with several audience members pointing out personal trials at even getting a phone call answered, and Thomas' joining in with the general lament at budget cutbacks. Shandel said it's silly to criticize the CBC and work within its system, which reflects the country. It's a body that is middle-class controlled and programmed. We have to emulate Quebec's situation where the very fact of its unique existence makes demands. Thomas agreed, saying that Vancouver producers want head office shows, and in Quebec they deal with real things in their own locale. Audience member Chris Dalton pointed out that the CBC is now run by Winnipeggers: Thom Benson, John Hirsch, Peter Herndorf. "And," he added, "they go Toronto and sit there like caricatures of Toronto." Thomas added that another pressure was constant, and that was the existence and force of American broadcasting. Hirsch, said Thomas, just the week before, ordered that all scripts must now be Canadian if they are to be produced by his department.

The concept of hustle poked its nose up briefly and despite much condemnation of its existence, Thomas commented that even if the term has bad connotations, in any situation you won't be found until people know you're there.

REGIONALISM AND FILM. The panelists: Marilyn Janakis, of the Department of Tourism, Recreation and Cultural Affairs and member of the Interdisciplinary Committee on Film in Manitoba; Chuck Lapp, Co-ordinator of the Halifax Co-op; Bob Lower of the Winnipeg Film Group; Bill Boyle, co-ordinator of the Toronto Filmmakers' Co-op, Gerry Krepakevich, executive producer of the NFB Prairie Regional office.

Beginning the discussion Krepakevich outlined the NFB prairie effort, noting that the office had been kept small, and the first full year of production is now underway. Most of the processing is done locally; productions up to a certain budget do not need Montreal approval; the office's role includes running workshops and supplying services in kind to local efforts if possible; total budget is $300,000 and looks to be frozen; the region includes the three prairie provinces and part of the Northwest Territories; about 150 applications have been received.

Marilyn Janakis outlined Manitoba film attitudes, saying that her biggest job was trying to get people to accept the premise that film is as much a part of culture as anything else is. Her committee advises departments on film projects; it has no funds itself, but has representatives of the four Departments that do. Production is both in-house and tendered.

The rest of the discussion concerned two areas: co-ops and new sources of financing for short films. Features were absent from all discussions on this first day, and the main thrust was identifying common concerns and problems experienced by co-ops across the country, especially in the context of the level of the local film industry. Methods of selecting scripts and day-to-day administration were described; co-ops seem to number about 25-40 active members; most are just finishing their first batch of films, and all experienced great spending of energy just setting up. Annual budgets are around $50,000. The exception is the Toronto co-op, which is a service unit, not a producing entity acting as a liason between filmmakers, a job placement centre, and workshop organiser.

Boyle noted that co-ops rarely deal with investment films, and that it's time to prove to business that film is a valuable area to get into; a high profile is therefore necessary. This comment led to his proposal for a national association of co-ops.

Discussion turned to details: distribution problems, the need to know the market for sales and to seek out the untapped financial sources for backing in each region.

FILM INVESTMENT. The Panelists: Gerald Kyle, accountant; Paul Morton, President of Odeon-Morton Theatres; producer Chris Dalton.

This panel seemed to be groping for some kind of spark to ignite itself but only managed to maintain a calm pace. A few points about approach in financing, plus some recommendations by producers and creators, did come forth. Morton agreed with current U.S. efforts to disallow tax avoidance while accepting tax deferral, thus bringing film financing in the U.S. into line with Canadian attitudes. He said that ministerial discretion assumes commercial reasons, not private tax advantage, as an investing motivation,

and rightly so. There are new sources of financing, for example oil companies, who need deferrals. Only if a film is marketable is it worth investing in.

'Hustle' came to the fore again, and the emphasis turned to marketing sophistification, especially when crossing the border, film tucked under one's arm. And the problem of financing the apprenticeship of filmmakers sought but was denied any solution by the gathering, except to rely somehow on government as a basis.

Morton recommended that the 100% tax benefit be increased to 115%; otherwise it wouldn't help. And he pointed out that the competition is three-quarters of a million dollars for a big-budget Canadian feature vs. two million dollars for an average American feature.

Director David Cronenberg commented that Canadians were afraid to operate within genres, even when they like to see them, and that distributors are easier to deal with if you can label the film for them.

The CFDC low-budget program was criticized, because the CFDC doesn't seem to know what the program should provide. Morton commented that it was a useless program, especially because the filmmakers would probably never make another film again.

SURVIVAL. The panelists: Producer Pen Densham; Patricia Robertson of the British Columbia Film Industry Association; director David Cronenberg; director André Forcier.

The spiritual presence without the corporeal reality of Francoyse Picard, Canada Council Film Officer, suffused this panel, and somehow, got the whole discussion down to the basics. Instead of zooming off into tangents, Picard's remark about the possible elimination of co-op funding, quoted and returned to by Bill Boyle, pointed up a real separation between types of filmmakers, illustrated the how much into filmmaking. The 'hustle' concept, here referred to as 'survival', jumped forward but was quickly put aside – until Cronenberg and Tom Shandel began a debate later which was as futile as it was diverting.

Two valid points were made. One was that fighting the battle is not unique to Canada; it happens all over, even in the golden U.S. And the other was a verbal recognition that, while the emphasis was on shorts, there were two types of filmmakers concerned with them in that room: one makes his film to sell it and the other, working through a co-op usually, makes his to make it and show it. The latter group is only now beginning to face the long-run realities of the market-place as a source of income.

IDEAS AND CONCEPTS. The panelists: Claude Jutra, André Forcier, David Cronenberg, Tom Radford, and Silvio Narizzano, all directors.

The theme of this panel, as espoused by moderator Klady, was to try and discover what kinds of ideas need to be generated in the Canadian film industry in 1976. Of course all the usual elements bounced in: regionalism, formula films, and what is a "Canadian" film?

Forcier mentioned the example of **Mustang,** a recent Quebec feature. "It had all the elements and it was a flop. You don't make a film with ingredients. There's no recipe."

But there is content. And to Tom Radford, that means making films about your own region. Westerners making films about the West; that's where the ideas come from. But, said Cronenberg, I never made a regional film. However, my first two films, which were very experimental, were considered by a French critic to be as Canadian as **Goin' Down the Road.** "Any film I make is Canadian because I'm Canadian. And if there are American aspects it's because I was inundated with American culture as I

photo: Stephen Chesley

Claude Jutra, André Forcier

David Cronenberg

Silvio Narizzano

difference between starting out in 1976 and 1966, and allowed Pen Densham to remind all of a basic guideline they forgot they knew: be positive and just go out and make films, and forget the bitching and negativism, concentrating your energy on learning the market and making and selling your film.

The existence of the co-op as a base, often the only one in certain regions, for filmmakers to get started and make films, is now taken for granted. It's there, and any discussion about the necessity of co-ops is beside the point, according to Boyle. But, said David Cronenberg, what if they all disappeared? Would everyone get out of film and go into insurance? Recounting how he started, without any organisational support, whether publicly from Canada Council or privately through official co-ops, he wondered again how much energy should be put into organizing and was growing up, and so it's a part of me. And if I had a theory about Canadian film I wouldn't consciously try to incorporate it into a script".

Narrizzano said, "I don't think I'm a Canadian filmmaker because I've never made a Canadian film. But I am Canadian, and when I work with actors and I have to get as personal as possible, I use my Canadian experience". Just as, said journalist Les Wedman from the audience, Ted Kotcheff used his memories of Ontario mining in making **Outback.**

Radford suggested that in one way times were changing. "The important thing is to be able to make films where you want to make them, and it's more possible to do it each year. I used to feel isolated, but now I see value in isolation because you're not trying to make a film the expectation of an industry that is really American".

Narizzano commented that the first step is to make Canadians interested in Canadian films; other countries will want to see them if they are curious about Canada. The discussion then moved into distribution and exhibition and funding mechanisms and support; it's all been covered before. Only a few tantalizing tidbits were thrown to the crowd from the panel as to where the specific ideas for specific films come from.

POLICY. The panelists: Producers Kirwan Cox and Tom Shandel; CFDC Executive Director Michael Spencer; distributor Linda Beath; Government Film Commissioner and NFB head André Lamy; CCFM Chairperson Sandra Gathercole.

After cruising rather slowly at a very even speed through three panels, things heated up substantially in this panel. It was partly due to the government agency heads on the panel, partly due to an accepted level of knowledge about the current industry situation, and not, strangely enough, due to the activists on the panel, namely Cox and Gathercole, who restricted their input to officially announcing a request for a combines investigation into the foreign components of the Canadian distribution and exhibition sectors.

No, the assault came from the audience; from producer Chris Dalton calling for legislated quotas "otherwise we're just jerking off", from André Forcier agreeing in french, from CTV V-P Larry Hertzog admitting and emphasizing that the problem is common to all media. The emphasis became political, and the recognition that the solution is ultimately political – Shandel saying hit the Liberal Party and Michael Spencer, after unconvincingly saying that current Faulkner measures were interim and time is needed, agreeing to go with the CCFM to a meeting with the Ontario Government, if, as he says, they should be convinced first and the other provinces will follow.

The picture of the battle was very real. Linda Beath urged using the quota as it is while you've got this much and getting the right salesman to do the foreign work for you. Cox pointed out that the American companies recently added several lobbyists to work in Ottawa; the players are powerful. But the overall impression has to be, to use a term with too many wrong connotations, solidarity. Lamy barely spoke, but he did emphasize the enemy: American political and economic power. And Spencer's inadequate defense of Faulkner's bumbling political efforts to eject *Time* and *Reader's Digest* only served to emphasize the difficulty of the problem of obtaining federal political support. But the bitching was absent; no one accused the NFB or CFDC of doing too little or nothing or all the wrong things for the industry; the discussion was miles beyond that kind of energy-wasting activity.

Four bits of information went out at the beginning of the sessions, and they should be noted: André Lamy said that the NFB's regional plans include transferring some activity from Montreal to the regions, and farming out more sponsored films from Ottawa to the regions. And, in a further elaboration of the NFB's role in distribution, he expressed the goal of getting the best Canadian films into the NFB network, even to the point of eventually including non-Canadian films from Canadian companies.

Michael Spencer added two bits: he repeated that distribution operations had been added, he'd like the CFDC to get into shorts, and no decision had been made yet on increasing the low-budget program to $150,000. That we knew. But he did emphasize that the CFDC favours continuation of the low-budget program. And he announced a new goal: trying to formulate a method of financing middle-budget films, that is $200,000 to $250,000 on some basis.

It was a good panel.

THE CO-OP SITUATION. In a denouement to the proceedings, two meetings were held on the last day of the Symposium, when no panels had been scheduled. Both concentrated on the co-op future, whether for those already in existence or those about to be formed.

The first discussion concerned establishing a national union of co-ops. It was very practical, with political action, exchange of newsletters, using the local media to promote Canadian film; and tentative agreement on a union. The gathering also served as a forum for communication between regions; discussions centred on availability of films to the public within and from without the various regions. The concept of the co-op was debated, and the result was a great deal of common thinking among all the regions. Politicization levels of young and older filmmakers in each region was outlined.

Present were the Pacific Film Co-op, the Winnipeg Film Group, the Toronto Filmmakers' Co-op, the Atlantic Film Co-op, and interested individuals.

Later in the afternoon, representatives of the above groups met with Canada Council Film Officer Francoyse Picard, and she elaborated on her quote in regard to co-op funding. During the next three years, said Picard, the Council would like to phase out direct grants to co-ops. Perhaps other bodies, such as provincial Arts councils, could contribute instead. Instead of direct funding for operating expenses, each co-op would apply to the Council for a grant for a particular film, under any suitable Council program.

And the next morning we flew home. □

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financial trends in theatrical production 1975

The budgets for features intended for theatrical release varied from $60,000 to over a million last year. D. John Turner analyses the production and finds evidence of a growing commercial awareness among Canadian producers.

by D. John Turner

Production of theatrical features last year dropped some 20% compared to 1974: 28 films (against 34) representing a total investment of $10.2 million (against $12.75 million in 1974). However, partly as a result of the arbitrary choice of a calendar year as a time period, these figures can be misleading. There were cries of "crisis" in the industry early in the year, and justifiably so, with only ten films (total investment: $2 million) made in the first eight months. Then in the last four months 18 films went into production including the four with category C budgets (see box) (representing a total investment of $4.6 million) which were made in the last two months of the year.

The reasons for this drought and the period of intense activity which followed it are various. The Secretary of State Department expressed dissatisfaction with the results of the voluntary quota and with the performance of the two major theatre chains, Famous Players and Odeon, with regard to investment in Canadian films. So Famous stopped investing altogether pending a more specific pronouncement by the minister; Odeon could not stop investing having never started. When the minister made his new request* the chains immediately acquiesed, ever anxious to stave off the dreaded quota, and investment in features was resumed, at least by Famous.

On July 4, 1974, in a speech at Peterborough, during his election campaign, the Secretary of State, Hugh Faulkner, promised that the capital cost allowance for investment in Canadian films would be increased from 60% to 115%. The business community waited patiently for this promise to be fulfilled.

One year later Finance and National Revenue had it all worked out and it became legal, albeit at 100% rather than the 115% promised. Once the businessmen knew where they stood, they hurried to invest before the end of the (tax) year.

Another problem was at the Canadian Film Development Corporation. The coffers ran dry and for a short but anxious period the continued existence of the Corporation seemed in doubt. Treasury Board wondered where the millions went (20 since 1968) and asked whether it was all worth it. But eventually (Nov 10) it was announced that another $5 million to last until March of 1977 had been made available and the CFDC was able to participate in two more films before the end of the year, bringing its total investment in films in 1975 to $3 million – an almost identical figure to that for 1974.

So, what about the films themselves? Perhaps the most exciting aspect of the year's production is that some of our most highly reputed filmmakers have been able to return to features, sometimes after very long periods doing television, commercials, or of simply being unemployed. **Partners** is Don Owen's first feature since **The Ernie Game** (1967). **Death Weekend** is Bill Fruet's first since **Wedding In White** (1972). **Second Wind** is Don Shebib's first since **Between Friends** (1972) and Marcel Carrière has made **Ti-mine, Bernie pis la gang...,** his first fiction feature since **O.K... Laliberté** (1972).

André Forcier has made the jump from the low budget category **(Bar Salon)** and has a much more substantial budget for his first feature in 35mm and color, **L'eau chaude l'eau**

* *$1,700,000 to be invested annually in Canadian production; each theatre to show Canadian films for 4 weeks of the year.*

D. John Turner was responsible for the National Film Theatre for several years and founded the Ottawa International Film Festival (Filmexpo). He has published 800 Films for Film Study *and is presently with the National Film Archives of Canada where his special concern is Canadian feature film production.*

frette, and Frank Vitale, who shot most of his **Montreal Main** as long ago as 1972, has also made his first 35mm feature, **Cindy.** It should however be pointed out that Vitale has managed with only $25,000 cash, with everybody, cast and crew, deferring their salaries, and Forcier has yet to find a distributor, much less financing, for his film which is presently financed solely by the CFDC.

André Brassard and Michel Tremblay have followed **Il était une fois dans l'est** (1973) with **Le soleil se lève encore sur la rue Bélanger** and Gilles Carle, despite the poor performance of **Les corps célestes** (1973) managed to make **La tête de Normande St-Onge** which has now been released and has done very good business in Quebec.

Of the fourteen films in category A the CFDC has participated in nine (the Corporation may also get involved in **Cindy)** and all of these, with the exception of Lefebvre's **L'amour blessé,** are part of the Special Investment Program (60% of the budget of a first feature, the budget not to exceed $135,000). This program has again permitted a number of new directors to make a first feature. Jean Lafleur and Peter Svatek made a children's film, **The Mystery of the Million Dollar Hockey Puck** which was released in French and in English versions on Christmas Day, and Tom Drake returned after five years in Hollywood to direct **The Keeper.** The producers so organised their budget as to permit the hiring of one international star, in the instance Christopher Lee, veteran of numerous Hammer horror epics, whose first film in Canada this is.

Two of the ten films in category B have been produced, in French, by the National Film Board: **Ti-mine** and Jean Beaudin's **J.A. Martin photographe.** The remaining eight, four English, four French, all have CFDC participation.

By the end of October total investment had only reached $5.6 million, barely half the figure for 1974. Then along came the four category C leviathans to bring the year's total closer to that of 1974. However, it is perhaps a more useful exercise to examine the trend of which these four are a part rather than to juggle totals and percentages. The trend is an interesting one – especially so if it should continue – and would seem to indicate a recognition on the part of certain producers, in particular Harold Greenberg, Claude Héroux, and David Perlmutter, as well as John Kemeny and Harve Sherman, that you have to 'spend a buck to make a buck'. In other words, it costs at least a million to make a film with the star names and production values which the mass audience expects in return for the $3.00 it is asked to pay at the box office. And when a film has this kind of appeal it can be sold in foreign markets and even the US. It is virtually impossible to recoup the investment in even the least expensive film solely in Canada, and even Quebec films can no longer make it in Quebec alone. So the trend here is toward budgets of a million and more – and to coproductions.

Coproductions offer a number of advantages, not least among them being the additional market of the coproducing country and the spreading of the risk. As a consequence investors are more easily attracted. Of course, the million dollar coproduction is not entirely new to Canada. Harold Greenberg coproduced (with US companies) **Echoes of a Summer** in Nova Scotia in 1974. Previous to this he and David Perlmutter coproduced **The Neptune Factor** with Twentieth Century-Fox. Now he has completed **Breaking Point,** again with Fox, and has announced five other projects with budgets ranging up to $3 million for 1976. Use of an official coproduction agreement (these presently exist with France, Italy and the United Kingdom) confers additional benefits such as waiving of customs restrictions, full national status in both countries, with consequent eligibility for all primes, levys and aids to production available in the coproducing countries.

It is under the official agreement with France that Green-

1975 THEATRICAL FEATURE PRODUCTION

* CFDC PARTICIPATION

Category A: Up to $300,000 Average $123,000

Wilderness Trails (Gunter Henning)
* The Mystery of the Million Dollar Hockey Puck (Jean Lafleur; Peter Svatek)
* L'amour blessé (Jean-Pierre Lefebvre)
The Melting Pot (Deke Miles)
* The Clown Murders (Martyn Burke)
* Brethren (Dennis Zahoruk)
* A Sweeter Song (Allan Eastman)
Cindy (Frank Vitale)
* The Keeper (Tom Drake)
Point Of No Return (Ed Hunt)
* Chanson pour Julie (Jacques Vallée)
* L'absence (Brigitte Sauriol)
* Love At First Sight (Rex Bromfield)
Le gars des vues (Jean-Pierre Lefebvre)

Category B: $300,000 to $600,000 Average: $402,000

* La tête de Normande St-Onge (Gilles Carle)
Ti-mine, Bernie pis la gang... (Marcel Carrière)
* The Far Shore (Joyce Wieland)
J.A. Martin photographe (Jean Beaudin)
* Second Wind (Don Shebib)
* Je suis loin de toi mignonne (Claude Fournier)
* L'eau chaude l'eau frette (André Forcier)
* Partners (Don Owen)
* Death Weekend (Bill Fruet)
* Le soleil se lève encore sur la rue Bélanger (André Brassard)

Category C: Over $600,000 Average: $1,150,000

* Find The Lady (John Trent)
* Breaking Point (Bob Clark)
The Little Girl Who Lives Down The Lane (Nicolas Gessner)
Shoot (Harvey Hart)

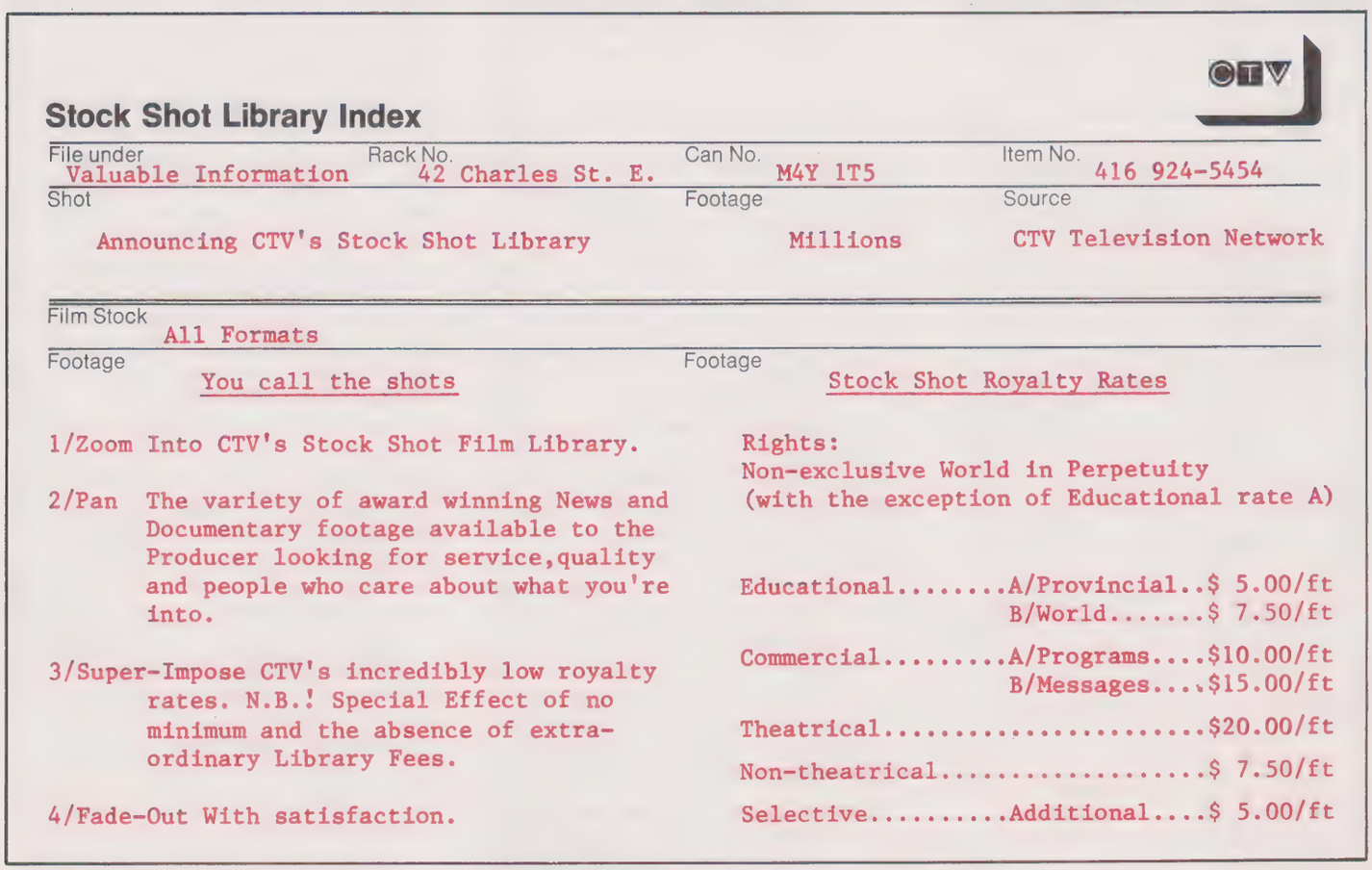
Principal photography is complete on all the above films. Four are presently (February 18, 1976) in release: The Mystery of the Million Dollar Hockey Puck, L'amour blessé, The Melting Pot, La tête de Normande St-Onge. The remaining 24 are in various stages of post production and some of the titles could change.

berg has shot **The Little Girl Who Lives Down The Lane** with imported director Nicolas Gessner, David Perlmutter is co-producing John Trent's **Find The Lady,** a follow up to his earlier comedy **It Seemed Like A Good Idea At The Time,** under the UK agreement and Harvey Hart's **Shoot,** his first feature here since **The Pyx,** shot in Montreal in 1972, would appear to have heavy US involvement. John Kemeny, after producing **The Apprenticeship of Duddy Kravitz** for just under a million and subsequently selling it to Paramount for US distribution, produced **White Line Fever,** shot entirely in Arizona, for just under $2 million as part of a multi-picture deal with Columbia. And for '76 Kemeny promises more. **Shadow of the Hawk** is set to go in Vancouver in March with Daryl Duke directing and CFDC participation, and **Big Iron** is set for July down South. The Héroux brothers, Claude and Denis, are heavily involved in co-productions, both in association with Greenberg and through their own company Cinévidéo. Claude acted as a producer on **Breaking Point** and Denis was associate producer on **Little Girl.** But Cinévidéo got into million dollar co-productions two years ago: In 1974 **Jacques Brel Is Alive and Well and Living in Paris,** an official coproduction with France (80% Canadian), was shot in Nice and subsequently sold profitably to Ely Landau to complete the lineup for his American Film Theatre subscription series. After doing another medium budget film aimed at the Quebec market, **Pousse mais pousse égal,** which proved unprofitable, Cinévidéo began 1975 with **Born For Hell,** a near-million four-country (Canada-France-Germany-Italy) coproduction. Denis Héroux directed, shooting was done in Germany (with one week in Ireland) and Montrealers Carole Laure and Andrée Pelletier were part of an international cast. Miss Laure, along with Jean Leclerc, subsequently joined another international cast for **Tony Saitta,** an Italian film shot in Montreal on a $1.5 million budget. Though not really a co-production, Montreal's Les Productions Mutuelles provided production services against distribution rights, the negative was processed in Montreal (Bellevue Pathé), Cinévision's Montreal studio was used, and two thirds of the crew was Canadian.

The trend towards a more marketable product is also noticable in the films with A and B category budgets, particularly on the English side, if the subjects chosen are anything to go by. **Love At First Sight** and **A Sweeter Song** are comedies, **The Clown Murders, Brethren** and **The Keeper** fall into the horror-thriller category, **Death Weekend** seems to combine the themes of **Straw Dogs** and **Deliverance,** and even André Forcier (on the French side) claims that he intends his new film to be seen as a comedy, albeit a black one.

In closing it should be mentioned that in addition to a number of TV movies intended to fill 'movie of the week' slots, American companies have completed three important features in Canada. In British Columbia Bert I. Gordon did his second adaptation of H.G. Wells' **The Food of the Gods** (the first was released in 1965 as **Village of the Giants),** Robert Altman made **Buffalo Bill and the Indians** in Alberta, with a budget of $7 million, and John Champion shot **Mustang Country** in Banff.

In conclusion, it would seem that, despite a slow start, the year sees a new direction in feature films with production being established on a more substantial industrial base than ever before in Canada. □



SPECIAL EVENTS

THE C.B.C. LOOKS AT OUR HOME MOVIES

There are only TWO things in this world you know for sure. NO.1 is Canadian movies are DULL!
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check
Whats NO2 C.B.C.?
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On March 17, on the CBC TV network, you'll see the first really publicly exposed, in-depth look at filmmaking in Canada, and especially feature filmmaking, ever presented in the media. The CBC is presenting the program in its Current Affairs series *The Great Canadian Culture Hunt*. This one's called "Home Movies", a term of derision used by editorial savants far and wide, but here, as producer Bob Ennis points out, it's anything but a derogatory label. For he and his crew have found that the emphasis is equal: Canadians love movies, and they need movies, and will accept them, made here at home.

"We started out with the feeling that Canadian culture is marginal and needs something to support it. Film is so important today, but our film culture is so small, and there's no reflection of the past. My motivation at the time was to find out why we don't have it and to discover how to get it."

Ennis, under Current Affairs head Peter Herndorf, gathered researchers John Hudecki and Kirwan Cox, writer Brian McKeown, and editor Bernard Beaton, together to join the quest. Gordon Pinsent will be narrator. They went to government people such as Hugh Faulkner, filmmakers such as Ted Kotcheff, and the man in the street, not to mention industry figures such as George Destounis. As they researched and interviewed, Ennis says, the understanding came.

"Our approach was emotional, not political. And we realized that a basic premise is that Canadians are great moviegoers. Hollywood has worldwide influence but Canada is the only country without measures to protect against that influence, probably because we're so culturally close we're part of Hollywood. A producer or director here is not really a Canadian, he's just another independent American filmmaker, only the odds are greater against him. Ted Kotcheff makes that perfectly clear.

"We do have the filmmakers. And we feel that they have a right to be seen, to be seen and to be bad and to improve. We have to make it important to the people out there, by appealing to Canadianism, to say that it's important to have a cultural identity. That's what this program is trying to do."

"We're also avoiding the downer line," adds Hudecki, "because we don't see it that way. Our filmmakers are still pioneers, and they're resilient. There's energy and there's a community."

Ennis continues, "What we have now is a marginal culture. To have culture we have to take steps. We have to say, 'Look where we're failing, look at history and at our response.' We don't have a dramatic tradition or a feature tradition. We accepted the imports because we had no alternatives at home and because it was so easy. But we're still lying down and letting it happen.

"Canadians have no concept of themselves as genres, for example as private eyes. And we're part of the American dream – stars, going out to movies. But we have achieved something: the documentary tradition made a name despite all hardships. And the dramatic features that we've made don't have to be apologized for. We need a consciousness and a maturity, and we have to get it here. And we still haven't had a watershed film, a film that breeds more and gives momentum as well as getting it."

They found that conclusions came forward, beginning with the fact that Canada needs a film industry. Now however, film consumers are part of the system, because it's a foreign system. And filmmakers are outside the system. "If we are to have an industry, it's clearly in the lap of government, and it means going beyond subsidizing production. It means getting into distribution and exhibition. The only way to crack it is through quota and levy. For the sake of the country, not only the filmmakers.

"We think the program, as it is intended for the general public and not the industry itself, will be a surprise to filmmakers – and a shock to the public.

"We know that it's an important document."

Stephen Chesley

BOOK REVIEWS

The Drawings of Norman McLaren,
Tundra Books, 192 pp, Hardcover $25.00

the drawings of / les dessins de

Norman McLaren

Film is most consistently described, and presented, as reality in motion. Too seldom does a filmmaker venture into his imagination for visual content, except in 'experimental' shorts, so the film audience rarely has the opportunity to travel along a flight of fancy. Fortunately, in Canada we have Norman McLaren, and with each film he provides a trip beyond the bounds of reality, but firmly grounded in it. Therein, I think, lies the richness of his work. While not making films, McLaren has always indulged in an activity that he uses in his films, but with a different goal: drawing. And his drawings, presented in this volume for their first public exposure, are not intended for eventual screen treatment but are very private play.

"Filmmaking is my work; drawing is my play," says McLaren, but adds that it is a serious play. I would describe it as an exploratory play, and while the movement, energy and constant motion of the drawings stems naturally from his filmmaking – or vice versa – the fact that they are not collaborative or compromised by budgets, or affected by the time limitations, allows McLaren to fully vent his imagination, and to voyage to and through his subconscious. Which is exactly his goal in drawing.

He began as a student at Glasgow Art School, but almost immediately began making films, and stopped drawing because he was forced to simply reproduce the static. Later he discovered surrealism, and therein found an approach that offered possibilities and potential pleasure. So, in the early 1940's, he began to draw for himself.

The resulting art work was never intended for sale or public viewing, and McLaren says he agreed to publish this volume because then people could see the work without asking to buy it. In fact, he adds, if he were allowed to keep forever only a small part of his life's oeuvre, it would be his drawings, not his films, that he would retain.

Five hundred of the drawings are reproduced in this beautifully-printed book. They are divided into sections based on common themes, and each section has an introduction from McLaren, taken from interviews conducted by art critic Michael White. A major complaint to start with is that nowhere is there any indication of the original size of the given drawing. Sometimes several are grouped on a page, sometimes only one appears. What kind of scale does McLaren consider? Since his films and his drawings seem to move on a level of intimacy, probably these are original size, but this information is very basic for a better understanding.

After all, to see McLaren's work in book form is an experience very different from seeing it on a screen: time can be taken in perusal, and parts can be sampled and returned to according to the reader's desire. A film flows over you in one sitting and it may be ages until you can revisit it.

McLaren works with pencil, brush, ink, and, most successfully, with pen: his line carries more force when it is very well defined. Each tool seems to be for a particular purpose at a particular time. Pencil offered greater ease in conveying sensuousness; colour is used rarely, and only for the most dramatic effect, rather than in a drawing that asks the reader to explore all over it. Landscapes rarely appear, except in his China efforts, and when he becomes interested in what he calls "undulations."

Undulations implies movement and energy, and all of his drawings try to present activity in an overt way: and change, metamorphy, labyrinths and mazes are favorite subjects. The latter also offer a measure of the man. He loves labyrinths, and he'd even like to build one in real life, but with compensations for those who come to dead ends: benches, flowers, sculpture. In fact in these works there is more of McLaren than is evident in his films. As he considers the drawings private, so he uses them to reveal and analyse much from the most private areas of his life. All of the drawings present what can only be called a real humanism.

What he really enjoys is intellectual exercise carried out with visual means. Faces become trees, alphabets are used literally to write letters, furniture is designed as a complement to the human body, cubes become creatures, a sideways glance is done by the head, not the neck. Even the fourth dimension is probed, with designs for bicycles with spherical wheels and four-dimensional cubes presented. And, thankfully, they're all done with a smile. It's really only when McLaren tries to be perfectly accurate that he produces dull results: a group of human figures all look the same. Still-life pears are too still to be alive.

Certain effects, such as the curlicue are used often enough to be called a basic tool, and there is a definite style evident in the work as a whole. Just as definite subjects and themes recur: eroticism, Freud, symbols such as birds. All of which are part of the contemporary artist's vocabulary, and to which McLaren adds little new knowledge. It is here that his drawings differ most from his films: in the films you get a sense of seeing something, totally or an aspect of it, for the first time. An example is **Pas de Deux:** it's the old routine in a breath-takingly new frame. But with the drawings this effect is absent: little over-all insight that is fresh in its thoughts about our world. But what the drawings do offer is insight about Norman McLaren and his world: that's reason enough for publishing this book.

Stephen Chesley

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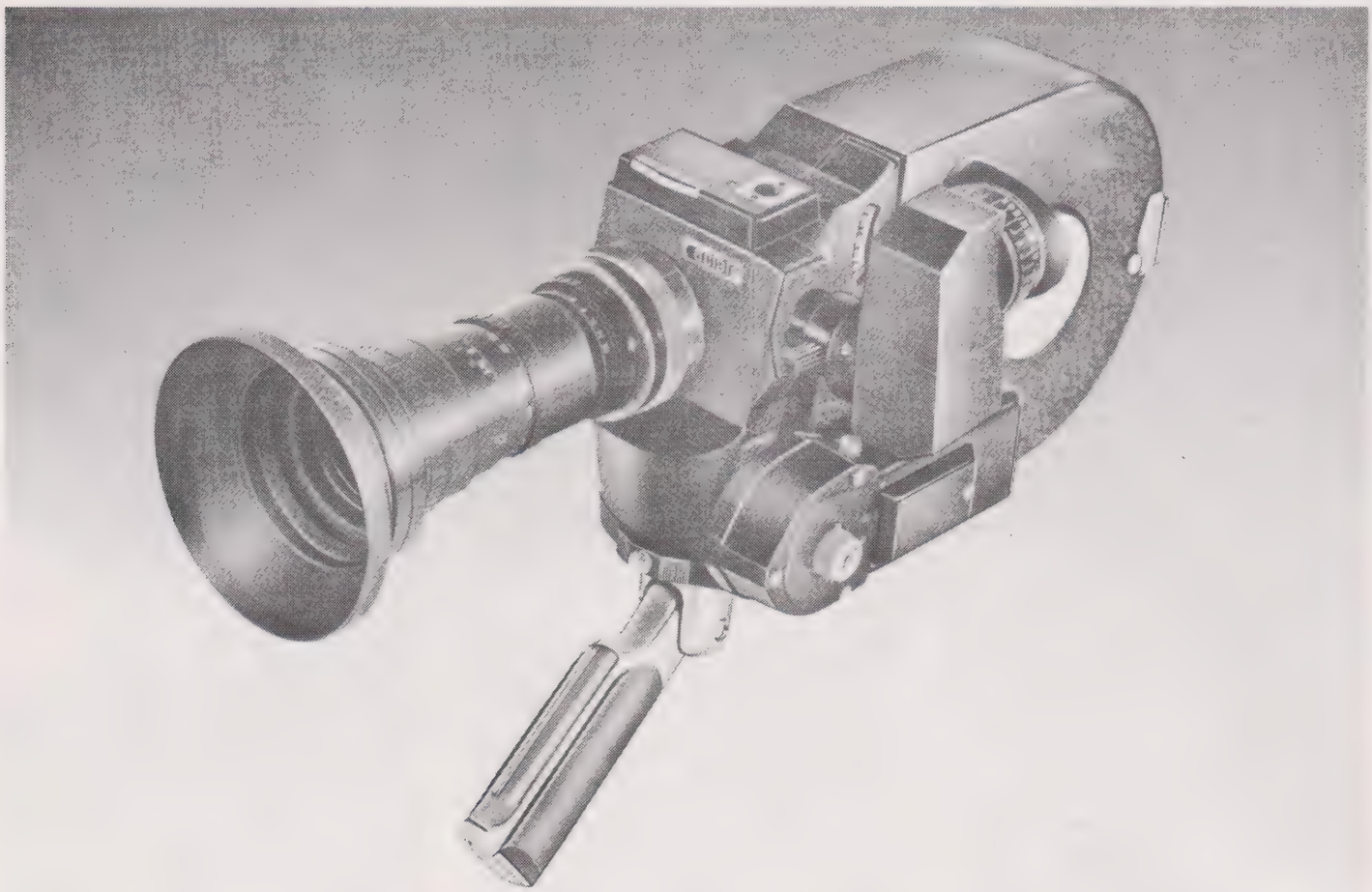

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FILM REVIEWS

Jean Lafleur and Peter Svatek's

The Mystery of the Million Dollar Hockey Puck

d. Jean Lafleur, Peter Svatek, **sc.** Jean Lafleur, Peter Svatek, **ph.** Richard Ciupka, **ed.** Jean Lafleur, **l. p.** Michael MacDonald, Angèle Knight, Jean-Louis Millette, Kurt Schiegl, Marthe Thiéry, Michel Maillot, **p.** John Dunning, André Link 35mm, colour **p.c.** Cinepix Inc. **running time** 88 mins. **dist.** Cinepix Inc.

Jean-Louis Millette on an ice boat during the *Carnaval in* **The Million Dollar Hockey Puck**

In this country, the really serious filmmakers are busy making serious films. The children's film (or to marketing moguls, the family film) had, until recently, not attained that esteemed designation. With the release in 1975 of **Lions for Breakfast, The Christmas Tree,** and recently, **The Mystery of the Million Dollar Hockey Puck,** attitudes to children's film seem to be changing.

The Mystery of the Million Dollar Hockey Puck was not made by filmmakers who couldn't raise the money for an adult-rated feature, or as a sample film to prove they know how to work with actors. It was made by filmmakers who understand the need for and enchantment of children's cinema.

Both Jean Lafleur and Peter Svatek, the team which wrote and directed **Hockey Puck,** have short children's films to their credit, and their next feature project is also of the genre.

Not to dampen their enthusiasm, I have to admit that **Hockey Puck** is one of those solidly entertaining films which your kids will say was "great" but which won't keep them from making numerous trips to the candy counter or the can during the screening.

The story (it doesn't really qualify as a mystery; we always know who's looking for what, where) follows two kids who get involved with a diamond smuggling ring. When they learn that the smugglers plan to stow a hockey puck containing a million bucks worth of diamonds in the gear of the Montreal Canadiens, Pierre and Catou Brunet (Michael MacDonald and Angèle Knight) try to warn the authorities. Since no one will believe their tale, the kids decide to alert the Canadiens team themselves. One complication, the smugglers are onto them...

The chase takes the children from Chicoutimi through Quebec City at carnival time and finally, to the Montreal Forum.

There are few complexities to the narrative; the situations and characters are comfortably familiar and well defined. This is as it should be. Children respond to the good-guy, bad-guy school of drama as long as they don't judge the set-up phoney. And with the visual sophistication of children weaned on TV, there's not much you can put over on them, least of all bad acting and shoddy sets.

In many respects and given the limited financial backing of their film (made with CFDC assistance as a "low budget feature"), Lafleur and Svatek have tied together a film which avoids those pitfalls.

Much of the action is shot at exterior locations. Quebec City's 17th century architecture and the iced-over St. Lawrence River provide a visually impressive backdrop. The carnival parade, with its larger then life walking puppets and milling crowds, is a perfectly integrated and suspenseful element of the plot.

However, a comment about the color of this scene might be warranted. For this scene, and a couple others, the filmmakers used the new Chem-tone process of developing which allows shooting in poor lighting conditions. Here, the result is a well-colored forward image and an unfortunately black background. The process seemed to work better during the Forum scenes, when the overall level of light was higher.

Almost a third of the film is shot in the Forum. I think the filmmakers overestimated the entertainment value of the Montreal Canadiens. There's too much hockey for the little kids, and not enough for the older ones, who anyway don't like their hockey diluted. When it comes to directing their hockey super-stars, Lafleur and Svatek seem to fall apart.

In pairing Jean-Louis Millette and Kurt Shiegl as the diamond smugglers, however, they may have found a great

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director, sc.: Script. adapt.: Adaptation, dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set. dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors.

Angèle Knight as Catou Brunet in **The Mystery of the Million Dollar Hockey Puck**

new comedy team. Millette (Belletête) has Peter Lorre's alligator eyes and the same nasal drawl, "No rough stuff when we grab the kids, Napoleon." Kurt Schiegl, whose bald head and large nose I vaguely recognize from some shaving cream commercial, plays the lumpish Napoleon.

There is something satisfyingly palatable about this film yet, in the end, it lacks Crunch. The problem might be one of pacing, certainly strong elements of action and comedy are present in the script.

The important thing is, the film was made. A maturing film industry in Canada cannot ignore the fact that young Canadians, now developing a cinematic aesthetic from American films and television, will one day be called upon to support our national cinema.

Joan Irving

REVIEWS OF SHORT FILMS

Beyond Shelter

d. Ronald H. Blumer, **ph.** John Geeza and Erik Block, **additional footage,** Bill Ewing, **ed.** Ron Blumer **sd.** Julian Olson, **narration:** Budd Knapp, **exec. p.** Gilbert Rosenberg, M.D., **p.c.** Maimonides Hospital and Home, 1975, **color:** 16mm **running time** 25 minutes, **dist.** McGill University Film Library.

Ron Blumer's **Beyond Shelter** is educational in the best sense of the word; not only does it teach, it raises questions and goes on inside one's head long after the film has stopped. Subtitled "Ideas from Denmark on Housing for the Elderly", it is an intense and provocative film whose impact is to underline the indifference with which older people are treated in North America. Although the film takes us to Denmark and shows us a variety of housing, it is centered around questions of concern and apathy rather than around questions of architecture.

The opening black and white scenes of Maimonides Hospital (a chronic care facility in Montreal) are eloquent and beautifully done. The antiseptic hallways shine as the camera moves silently across old faces full of character but now subdued with age and helplessness. In 'recreation rooms' the wheelchairs are gathered around the television but little note is taken. No one speaks to anyone else. The air seems heavy with drugs, distress and monotony. When the camera begins to follow an elderly patient shuffling quickly down a long and empty corridor, Blumer has us where he wants us; we know the woman is trying to escape rather than to go for a walk. And we are at once reassured and surprised at our cynicism when she is turned around by an aid and taken back to her room.

What would we become if *those people* should be out among us? It comes as no surprise when the medical director of the hospital tells us that though Maimonides is the best chronic facility for the aging in Montreal, he wouldn't want to see his mother institutionalized there. The institution itself seems to have made the patients different from the people outside the walls.

The camera moves on to Denmark, this time in color, showing lively street scenes, old folks sitting together on park benches or walking down the street. We see and learn a lot. As a Copenhagen city planner explains a new public housing project geared to make life easy and stimulating for the aged, the emotional tension of the film relaxes. Here are apartments for the aged, built in a low lying complex which includes a grocery store, a laundry and a day-care center for children. There is a communal dining room for those who wish to eat together but each apartment is equipped with its own kitchen. A constant-care wing is there for those people who become ill, and so they are cared for without being uprooted from their neighbors. People exchange services and keep one another company because of the diversity within the living structures: those who are less ill help the others, neighbors do each other a good turn. There is an acceptance that life means change, and that people are resourceful, regardless of age.

The film deals with attitudes. There are scenes in which the elderly themselves tell about being able to look out the window and to see the children. They even complain sometimes about the noise and fuss which the children cause. The film teaches too. There is a marvellous apartment built for the handicapped wheelchair person, complete with adjustable counters, wheel-in showers and emergency cords to alert the support staff in the building. Although the capital cost of

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building such units is high, the reduction in service staff is great, and the apartments are within the possibilities of Denmark's budget.

The North American approach to the aged has been institutional: build a nursing home, build a hospital, catagorize and regroup. The cumulative effect of this approach has been to separate older people from the larger society, to set them aside, to reduce them to onlookers. They then become 'hangers-on', and soon they become *other*. It is this approach which comes under attack in **Beyond Shelter.** While in Denmark there seems to be life and joy once shelter is assured, in Canada there seems to be only sparkling corridors and apathy. The care may be adequate, but is anyone concerned?

Some spectators will say that the film is unfair. The patients shown at Maimonides are, after all, severely handicapped, often senile and incontinent. No one in Denmark seems so poorly off, and one can't help wondering if the situation of the chronic patient there is much better than here.

But it is not the film's role to be fair. To say that Canada is not doing a good job in housing the elderly, to say that the public attitude is one of negligence and indifference is justified. To document the destitution of the elderly is to understand the mockery in the phrase 'golden age'. Blumer knows this, and he builds his case strongly in **Beyond Shelter.**

Connie Tadros

A Matter of Choice

d. Allan Goldstein, **research/interviewer,** Howard Hutton, **narr.** Christine Johnston, **ph.** James Roby, **asst. ph.** Scott Crowe, **ed.** Rudy Buttignol, **sd.** David Hopper, **sd. ed.** Peter Maynard, **sd. re-rec.** Roger Viner, **animation** Chris Terry, Owen Burgess, **m.** Bruce Pennycook played by Jon Goldsmith, Gene Martynec, Bruce Pennycook, **p.** Jason Paikowsky, **p.c.** Tetra Media Productions, color.

Informing and being entertaining is never easy, and it is to the credit of the team that produced **A Matter of Choice** that they have attempted to tackle as complex a subject as nuclear energy development in such a lyrical, painless way.

Using a Goderich homemaker, an Elliot Lake miner and the Chief of the Whitefish Indian Band on Manitoulin Island, in addition to Ontario farmers and others, the production team of Tetra Media has tried to give the viewer the "people" view of a major new source of energy.

Obviously there are compelling reasons to examine the question of nuclear development. As energy needs increase, organizations such as Ontario Hydro look to nuclear energy as a possible source of power, without, as this film points out, considering fully the effects of this development.

A Matter of Choice tries to deal with this question. It does this by staying away from "experts" because, as researcher-interviewer Howard Hutton puts it, it was felt that some of the complicated technical questions involved would confuse the issues. "The basic problems remain the same," says Hutton.

And so the film takes us on a tour of the after effects of embarking on nuclear development in Ontario. We are initiated into the process and effects of nuclear development with some well done animation. We listen to the Ontario farmer complain of the damage to his farmland, to the housewife concerned for the safety and future of her children. We hear of the sudden effects of an influx of workers and families into a small Ontario community.

Probably the strongest part of the film is when we meet the Elliott Lake miner who like many others has suffered the effects of unprotected work conditions. In a raspy voice that itself is a witness to the years of sweat and toil suffered by this miner we have a glimpse of the raw emotion that this subject can instill. "Cancer," he says, "is something I can't change." All he can hope for, he says, is that others will be warned.

It is just this involvement – this soul, this emotion – that is missing from much of the film. Perhaps to the uninitiated the film is a surprise, an awakening to the evils of unrestrained expansion. Even so, it is an awakening troubled by a lack of substance. We know there is a problem, but we aren't given enough information to go further.

The presentation of many of the interviewees is disturbing in itself. Comments faded in underneath each other present us with an interesting technique but gives the impression that what they're saying isn't important.

Great original music, fine color photography and sound that has an unusual presence for a documentary should have hurtled this low budget ($25,000) film into the envious position of a solid tool for discussion. As a companion to a more substantive related film, as is presently being considered by Challenge for Change, the film should come off well.

The reason it doesn't seem to come off as well as it could is the filmmaker's hesitancy to offer any solution, or at the very least, to make it abundantly clear that we absolutely have to do something about the problem.

Ending a film with a shot of a girl proposing a moratorium on nuclear development to a citizen's meeting, asking "Will anybody second the motion?" is not the note upon which we will stride to battle.

Wojtek Gwiazda

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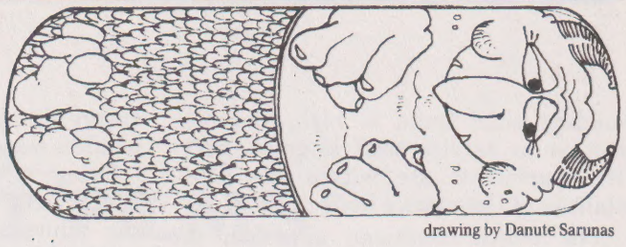
CAPSULES

by Natalie Edwards



drawing by Danute Sarunas

Some 1975 Releases

Action. Dir. Robin Spry. Selectively edited newsreel footage following an historical introduction brings the October crisis of 1970 back into focus for most Canadians, and introduces it to the young. Despite the CBC's massive TV effort, Spry's work remains the simplest and most accessible summation, and his subliminal plea for reasonable and non-violent solutions honoring Quebec, a strong, sane attitude. CC: 16: 49-50. D & P. NFB. 1974.

Ahô... au coeur du monde primitif. Dir. François Floquet and Daniel Bertolino. Photographed beautifully by the directors and Francois Boucher, this 92 minute documentary peers at a number of primitives tribes (the section on pygmies was shown on CBC-TV) and although it makes a visual commentary on the intrusion of the curious civilized world on the simple primitive world, it does not really have much to say to defend its own intrusion, except to make it obvious during the Sumatra section, with considerable footage of the crew. CC: 24: 46-7. P: Via le Monde Canada Inc.; D: Films Mutuels. 1974.

Bar Salon. Dir. André Forcier. A grainy black and white exploration of a proletarian nightmare involving the failure of a mediocre Montreal bar salon and its one-time owner, a plump misfit in his fifties (brilliantly played by Guy L'Ecuyer). The narrative is revealed in realistic episodes full of tough gags with a hard vaudevillian texture.
Like Scorcese's view of New York in **Mean Streets.** Forcier's Montreal is studied without sentimentality, and perhaps even more coldly. CC: **19:** 28-31. D & P: Les Ateliers du Cinéma Québécois. 1973.

Everything Everywhere Again Alive. Dir. Keith Lock. A most unusual film, this original non-fiction feature is built on a 'home-movie' style. Long before the members of a northern Ontario commune are introduced, the audience is rightly acquainted with their environment. Lock uses sensitively selected plain colored frames between sequences for further commentary or emotional harmonies. Without a 'story' the film accomplishes a deep sense of place and the seasons and a feel of what it is like to live among these friends. D: CFMDC. 1973.

Gina. Dir. Denys Arcand. Parallel story lines draw an exploited hotel stripper, a snowmobile gang, and a film crew attempting a political documentary on exploited textile workers (echoing Arcand's early unreleased 1969 NFB film **On est au coton**) into a potent mixture of action and observations, dealing with workers, women, violence, and the effectiveness of film as a political tool. CC: **19:** 61; D: Cinepix; P: Les Productions Carle-Lamy.

It Seemed Like a Good Idea at the Time. Dir. John Trent. A funny, crude, ridiculous, sub-collegiate farce revelling in bawdy bowel humour and a zillion mistaken conceptions and plot convolutions. Local Ontario references to developers and politicians in David Main's script give a Canadian flavour to the antics of Anthony Newley (once The Artful Dodger in Lean's **Oliver Twist**), Stefanie Powers and Isaac Hayes in this carry-on anyhow styled knee-slapper. D: Ambassador Films. P: Quadrant Films.

Lies My Father Told Me. Dir. Jan Kadar. The European touch of director Kadar (**The Shop on Main Street**) and the solid Jewish persona of Yossi Yadin give this treatment of Ted Allan's novel-screenplay a welcome breadth that combines favorably with the Montreal period background and the capable performances of Len Birman and Marilyn Lightstone. The sentimental nostalgic tale of a boy and his grandfather is made too rich for some tastes with the addition of syrupy music, yet in many ways the style of the theme calls for a full musical treatment with song and dance; it feels like a musical manqué. P. Pentimento and Pentacle VIII Productions; D: Astral 1975.

Lions for Breakfast. Dir. Bill Davidson. Intended to please both parents and children, this tale of three ill-assorted drifters who truck around Ontario to find their paradise, attempts to cash in on the Disney brand of popular family fare. A dog, two boys and an eccentric Count Ivan (played by Jan Rubes, the opera singer and TV star) provide the adventures that lead to the usual final understanding and compromise. D: Saguenay Film. P: Burg Production Ltd. 1974.

The Man Who Skied Down Everest. Japanese-Canadian co-production by F. R. Crawley scripted by Judith Crawley from Miura's diary and narrated by Douglas Rain. The long and arduous trip to Everest and descent from 26,000 feet is spectacular on film though tedious, but the use of a telescopic lens so great that watching a flyspeckman falling on a mountainside creates an unearthly experience. CC: 22: 46. D & P: Crawley Films. 1973.

The Melting Pot. Dir. Deke Miles. A low-budget, non-CFDC, locally financed work that attempts to unite the popularity of disasters and nostalgia. According to Winnipeg critic Len Klady it doesn't work and the film should be kept at home under lock and Key CC: 25: 46. D & P: Deke Miles. Joe's & Co. 1975.

Monkeys In The Attic. Dir. Morley Markson. Inner and outer selves meet in a long night of bizarre surreality with Victor Garber and Jackie Burroughs costumed and capering like fantastical creatures, while Louis del Grande, Jess Walton and pizza delivery boy Jim Henshaw are stirred into the brew for a sizzling visual treat. Henry Fiks' images backed by a Nexus sound track and imaginative performances make a movie out of madness. CC: **16:** 38-41, 68; D: Ambassador; P: Morley Markson & Assoc. Ltd. 1973

The Parasite Murders (Frissons). Dir. David Cronenberg. The proposition that parasites could be bred to fulfil certain specific sexual human needs results in a gory grotesque tale of yeck and urp with squirmy wormy burning leech-like penis-shaped things infiltrating the smug folk of an apartment complex in Montreal. This invasion of the living bodies arouses our primal fears and acts as a purgative in a deeper sense than the usual show-and-throw-up story. May be Canada's **Exorcist.** CC: No. 22: 23, 25, 44. D & P: Cinepix. 1974.

Partis pour la gloire. Dir. Clément Perron. Further memories of rural Quebec from this sensitive writer (**Mon Oncle Antoine**) turned director (**Taureau**) involve the probelem of conscription in his village in 1942. Despite caricature and humour, critic Carmel Dumas feels sloppy direction and editing make this potential success a failure, and wishes Perron would work with Jutra again. CC: **25:** 45. D & P: NFB. 1974.

Pour le meilleur et pour le pire. Dir. Claude Jutra. Marriage observed. Over the years with sneers and tears, with Jutra as the Husband, Monique Miller an elegant etching as the Wife, and Monique Mercure fascinating (of course) as Another Woman. Fluctuating, fantastical, sometimes almost surreal, always entertaining and entirely competent and delightful. It hasn't much heart but is has loads of style, and when Jutra finds married life deadly, his couple shoot it out, in just one of the numerous and totally unforgiveable visual puns that prove we can have two languages and still not escape the punster. D: Cinepix P. Les Productions Carle Lamy. 1975.

Recommendation for Mercy. Dir. Murray Markowitz. An exploration of the story of a 14 year old boy sentenced to hang for rape and murder veers toward exploitation as it echoes the sensational Stephen Truscott case though it avoids parelleling it. Andrew Skidd is reminiscent of the early Jean-Pierre Leaud in a tight performance as the condemned youth, and Markowitz catches some of the simmering sexuality and sadism of the small town environment as he comments on the gross exploitation and cruelty of our society. CC: **19:** 40-41; **20:** 47-48. D: Astral. P: Paradise Films.

Sudden Fury. Dir. Brian Damude. Violence and horror once again disrupt the peace and tranquillity of the Ontario countryside as personal vengeance and available loaded firearms accentuate the evil that lies within us all. Dominic Hogan is outstanding as the husband frustrated beyong control whose opportunistic actions spur the knotted plot. CC: 22: 31-33, 48-49. D: Ambassador Films; P: Film Can Prod. 1975.

Sunday In The Country. Dir. John Trent. The plot is weakened considerably by the Americanization of this reactionary tale of a tough Presbyterian farmer in rural Ontario combatting the invasion of his land by three ruthless robbers. Ernest Borgnine is all wrong as the relentless authoritarian, and Michael J. Pollard is just silly as a loony hoodlum However, the discovery of Hollis McLaren and the brief appearance of many a familiar actor from CBC stock as well as Champion's subtle photography are some compensation. CC: **14:** 16-17; **19:** 69. D: Ambassador; P: Quadrant.

La tête de Normande St.Onge. Dir. Gilles Carle. Like Elizabeth Moorman in **Eliza's Horoscope,** Calore Laure, lovingly photographed, plays a young and beautiful searching woman whose fantasies must try to meet reality, and who lives in a boardinghouse full of the hidden craziness of life. In Carle's film, says Montreal critic Ron Blumer, the characters are credible and the stories endlessly fascinating, yet there is an unsatisfied feeling at the end as the film oozes away, that almost makes you forget what a gorgeous, rich and engrossing film you've seen. CC: No. 24: 44-45. P: Les Productions Carle-Lamy; D: Cinepix. 1975.

Wings in the Wilderness. Dir. Robert Ryan. In which Dan Gibson teaches his goslings to fly. Even though the material is presented in middle-period Disney Nature & Family Film style, and the manufactured theatrics are as obvious as a goose-step, the footage of the geese and the northwoods is a pleasure and there's no harm in the film. Children with patient loving parents may enjoy it together: it's wholesome, attractive, and Canadian. CC: 25: 46. D & P: Keg Productions. 1974.

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